VOGUE

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NEW SHAPES...
NEW LENGTHS

THE BIG MAKEUP EXCITEMENT

NEW COLOURS...
NEW WAYS
TO USE THEM

ANDY WARHOL– SUPER SUPERSTAR

Alive® support pantyhose by Hanes.



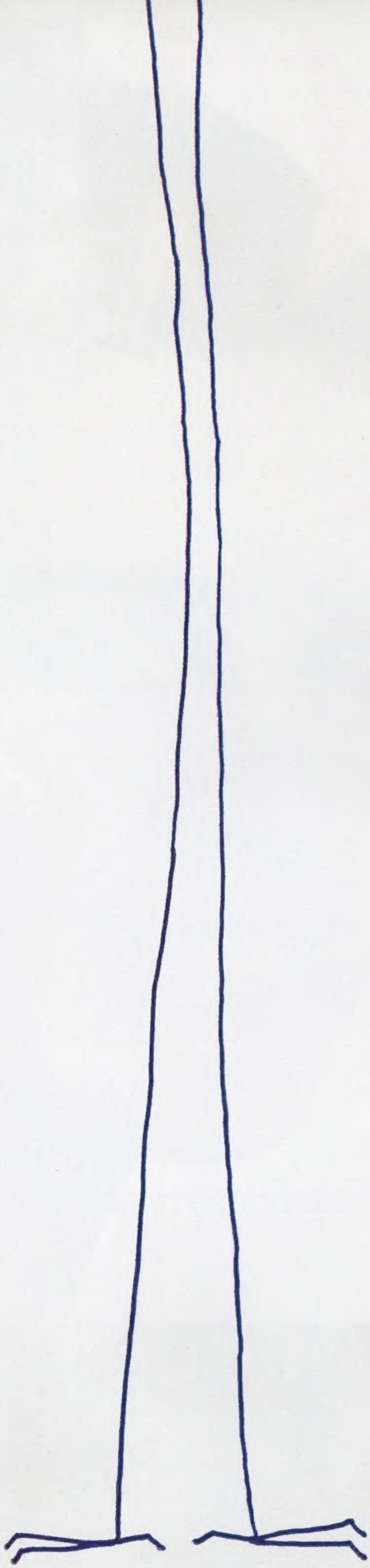
THE GRAPH PAPER PLAID. Its long jacket tied with a black silk bow, glossed with black patent belt and buttons. By David Kidd for Marquise in blue with white wool. $425. Suits, Third Floor.

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5TH AVE., 57 TO 58TH STREETS

Or how to live comfortably with no visible means of support.

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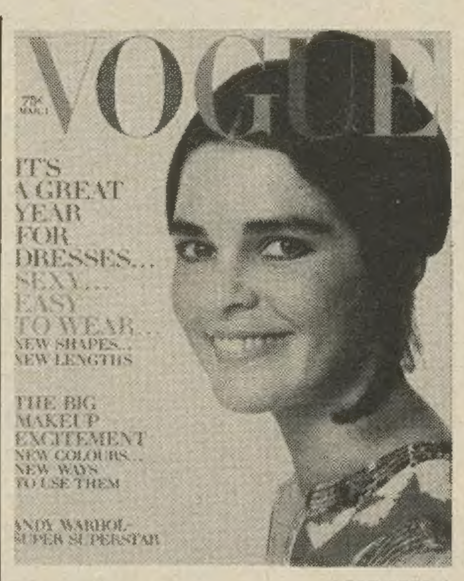
MARCH 1, 1970

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

I.S.V.-PATCÉVITCH, Chairman
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BERT STERN

COVER: Great year for the short evening dress . . . great year for our cover girl, Ali MacGraw, the sky-rockety young movie star, next in *Love Story*. Oscar de La Renta dress—long sleeved, long waisted, flounced; of silk organza in a bright, pailletted Mayan print. Tzaims Lukus-TSM print. Saks Fifth Avenue; Halle's, Cleveland; Swanson's; Sakowitz; El Palacio de Hierro, Mexico City. . . . Great time to give your face a little sun—or a reasonable facsimile thereof, like Sunlit Love's a Little Color—and a gleamy mouth: Love Smooth Pink lipstick plus Lovestick Gloss. All, Menley & James. Alan Lewis-Freelancers coif.

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Thunder-and-lightning flashes of black on white in our ruffled cotton raincoat by Bill Blass, $110. And making another kind of splash, "Black & White" Scotch. The Scotch for people who know the difference.

"BLACK & WHITE" SCOTCH WHISKY

VERY *Saks Fifth Avenue*





This is the year of the ultra-mouth.
Obviously, its future is brilliant.

Charles Revson creates

'The Private Label Collection'

A new 'Ultima' II series of rare, one-of-a-kind lipcolors—
in fascinating hybrids-of-brights never conjured up till now.

A first-in-the-world collection of *designer original* lipsticks. Created to the custom-order of Charles Revson, the connoisseur of lipcolor. Heavenly hybrids-of-color. Corals crossed with orange. Peach-hearted pinks. Roses with melon. (If you sense a certain vivid, vibrant tone running through the breed—you're on to what Charles Revson says is Now. *All that brightness will allow.*

This is the next look for lips, in light of the '70's. Seventeen *custom colors,* brimming with brilliance—in a new fullbodied double-cream texture—*four* of them priceless frost-smitten beauties. A collection so uniquely personal, each is set in a silvery jeweller-design showcase that has that 'Private Label' look written all over it.

'Ultima' II

Created by Charles Revson of Revlon

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JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN PARIS EXCLUSIVELY FOR JORDAN MARSH



Ungaro of Paris interprets the soft look of the seventies in a kaleidoscopic sheer wool print bound in black.
One from a collection now in the Jordan Marsh Designers' Shop, Boston.



ADELE SIMPSON FOR I. MAGNIN

JACK COWLEY

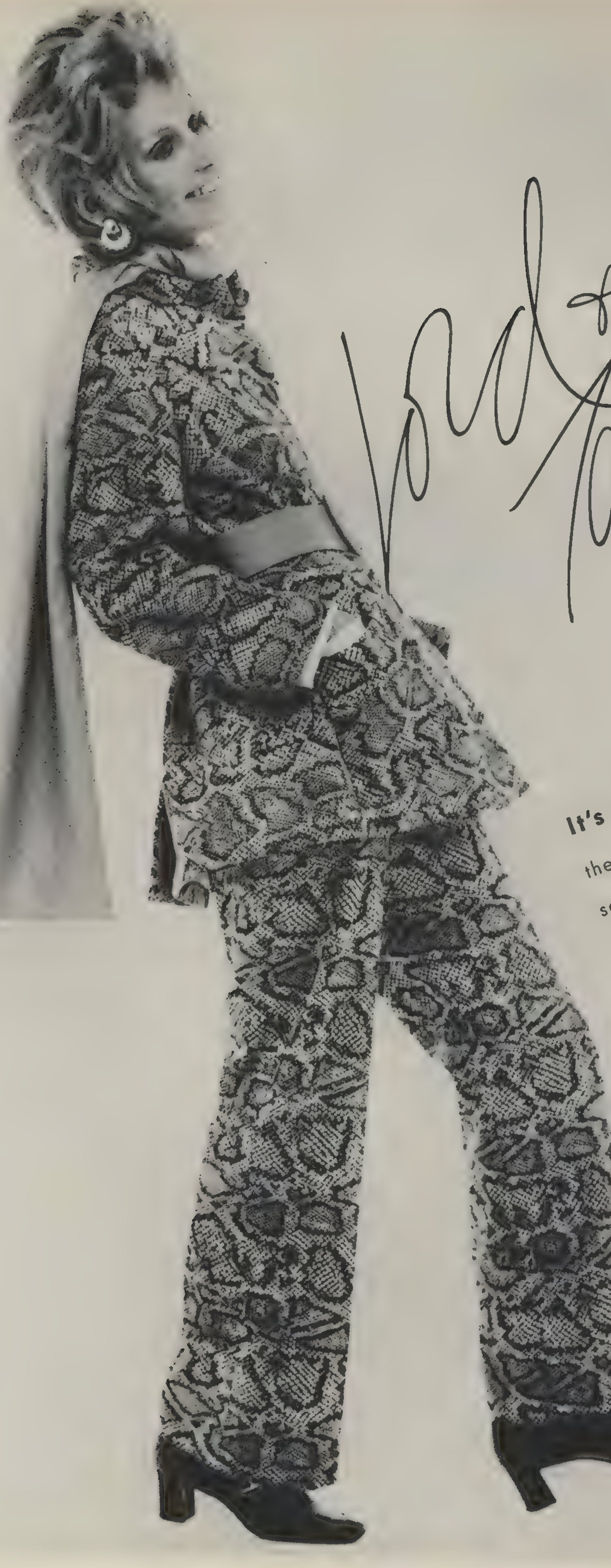
CALIFORNIA · SEATTLE · PORTLAND · PHOENIX

I. MAGNIN

There will be a number of unsuccessful attempts to copy this coat.



The Originala.



It's jake—

the snakey pantsuit that's
set to go—anywhere.
Cotton poplin is what it really is,
in a smash brown-and-white
python pattern, with cotton-rayon
knit top, by Kasper
for Joan Leslie, 165.00
Contempora collections
at all Lord & Taylor stores

Phil Mazzurco

Geminesse Beauty Report:

OPTICAL ILLUSIONS

The trick is in the lashes. Individual clusters slip on in a wink and look for all the world as though they were born there.

The look to focus on now: long of lash yet seemingly innocent of make-up . . . able to stand up to the closest scrutiny without ever batting an eye. Singularly simple to achieve with the unexcelled new lash creations of Geminesse.

Geminesse Lashlets
An eye-opening innovation — tiny individual clusters of lashes in assorted lengths and sizes to create a multitude of moods. Single Lashlets on upper and lower lids give eyes an easy-going elegance all their own. Cluster Double or Multiple Lashlets in the center of your eyes. Voilà—they seem big and round as saucers. Group the clusters at the outer corners and you become an almond-eyed beauty.



Geminesse Petal Lashes
The first upper and lower lashes designed to complement each other as they compliment you. Long, spikey lashes are clustered into pointed little peaks then artfully shaped to swoop up and out at the corners. For a charming look of wide-eyed wonder.



MARIE-ALICE BERARD, DAUGHTER OF HIS EXCELLENCY ARMAND BERARD, AMBASSADOR OF FRANCE.

Geminesse lashes have such a charming, natural look... To wear with everything. All the time. Well, nearly all the time.

Full Feathered Lashes
Lavish upper and lower lashes for the lush life. Tapered to a full, rounded sweep to fringe your eyes with an irresistible dash of drama.



Geminesse Lash Creations
Petal...Full Feathered...Lashlets ...luxurious innovations for upper and lower lashes. Complete with a tiny golden tweezer to nestle them snugly in place. No well-dressed eye would be seem without them!

The Geminesse Eye Make-Up Collection
Everything it takes to see eye to eye with fashion. All beautifully formulated with built-in moisture. Precisely the sort of extra care delicate eyes need. And that Geminesse constantly provides. Investigate all the beautiful possibilities at your favorite department store.

GEMINESSE
MAX FACTOR



The elegance of today and tomorrow in a coat and dress Knit in pure wool. About $145. Bergdorf Goodman, Marshall Field & Co., Neiman-Marcus, I. Magnin.

Which twin has the dry skin?

For *very* dry skintypes: New 'Moon Drops' moisture-*plus* skincare. Mild-Mild Whipped Cleanser: Unique soapless cream. Gentle. And *emollient*. Deep-Deep Moisture Primer: A pre-makeup 'roll-on', helps makeup glide on, stay fresh. Rich-Rich Nightcream Foam: First *aerosol* night cream. (Richest your skin could sleep with.)



Revlon 'MOON DROPS' Facecare

A complete collection for every skintype. (These for the Very Dry.)

©REVLON 1970

Neither. (Not since 'Moon Drops'.)

If your skin is normal (*sometimes* dry) here's the just-for-you 'Moon Drops' plan to keep moisture flowing 24 hours a day. In the morning: Toning Facewash. Pre-makeup: Undermakeup Moisture Primer. The takeoff for makeup: Sluffing Cleanser. Pre-sleep facial: Active Face Rinse. The 'night shift': Moisture Stick.



Revlon 'MOON DROPS' Facecare

A complete collection for every skintype. (These for the Normal to Dry.)

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The makeup that is and isn't.

'Moon Drops' Demi-Makeup. Just enough coverage. Slight. Light. Translucent. A lovely little 'slipcover' of color-in-creme. Skin-deep in moisture, skin-thin-on-face. It looks so convincing you'd swear it isn't makeup. And it's not. It's 'Demi-Makeup'. People will think it's your own fresh, flawless skin. (Let them.)



Revlon 'MOON DROPS' Demi-Makeup

Creme Makeup / Pressed Powder / Loose Face Powder / Blushing Powder.

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The glowing thing now: opalescent blush.

Luminesque Cream Blusher. The glimmer of a different shimmer—a glistening, transparent blushing creme that flickers and glows like nothing on earth. Moist. Non-oily. Like moonglow. Only warmer. 4 earthy, warm-skinned tones. Plus a 'no-color' glow. To sleek over faces. And other places. (Deep in the heart of the decolletage?)



Revlon 'MOON DROPS' Cream Blusher

For today's new Luminesque look.

©REVLON 1970



Navy and white two-part knit of linen and triacetate, sizes 6 to 16, about $90

Featured at Bonwit Teller, Montaldo's-Doop's, Rich's, I. Magnin and other fine stores everywhere.



Chanel No. 5 Spray Perfume and Spray Cologne, each 6.00.

CHANEL

© 1969 Chanel, Inc., 1 West 57th Street, New York



The make-up that lets you go as far as you want.

Coty Originals. It's the first make-up so microscopically fine, you can build the exact degree of color and cover you want. With Coty Originals foundations, powder, blusher and compact make-up, you don't have to decide between a heavy cover up, and something that leaves you feeling naked. You just have to decide when to stop.



Coty Originals

Clothes designed by Catherine Capriotti available at I. Miller General Store departments.



can you live up to I. Miller shoes?



It would take the average man a thousand days and nights to describe the woman he loves.
Coty has done it in one fluid ounce.
Élan perfume.



From now on, think of Azurêe baths as beauty treatments for your body. Estée Lauder does.

Beautiful bodies don't just happen . . . they are born of diet, exercise, and now Azurée. This collection of baths and after-baths was created by Estée Lauder to give you her special kind of skin care all over. There are formulae to silken dry skin, tone up lazy skin, soothe away tension, tingle away fatigue. Azurée's precious oils, herbs and minerals help you feel re-born, and Azurée's scent, like a fresh breeze from the Mediterranean, revives your spirits too.

Six beauty ideas from The Azurée Collection:

European Mineral Bath Salts
Mint Pickup Bath
Invigorating Bath Gel
Tender Creme Bath
Body Satin Rub
Perfumed Bath Oil

azurēe

The beauty climate created by Estée Lauder.



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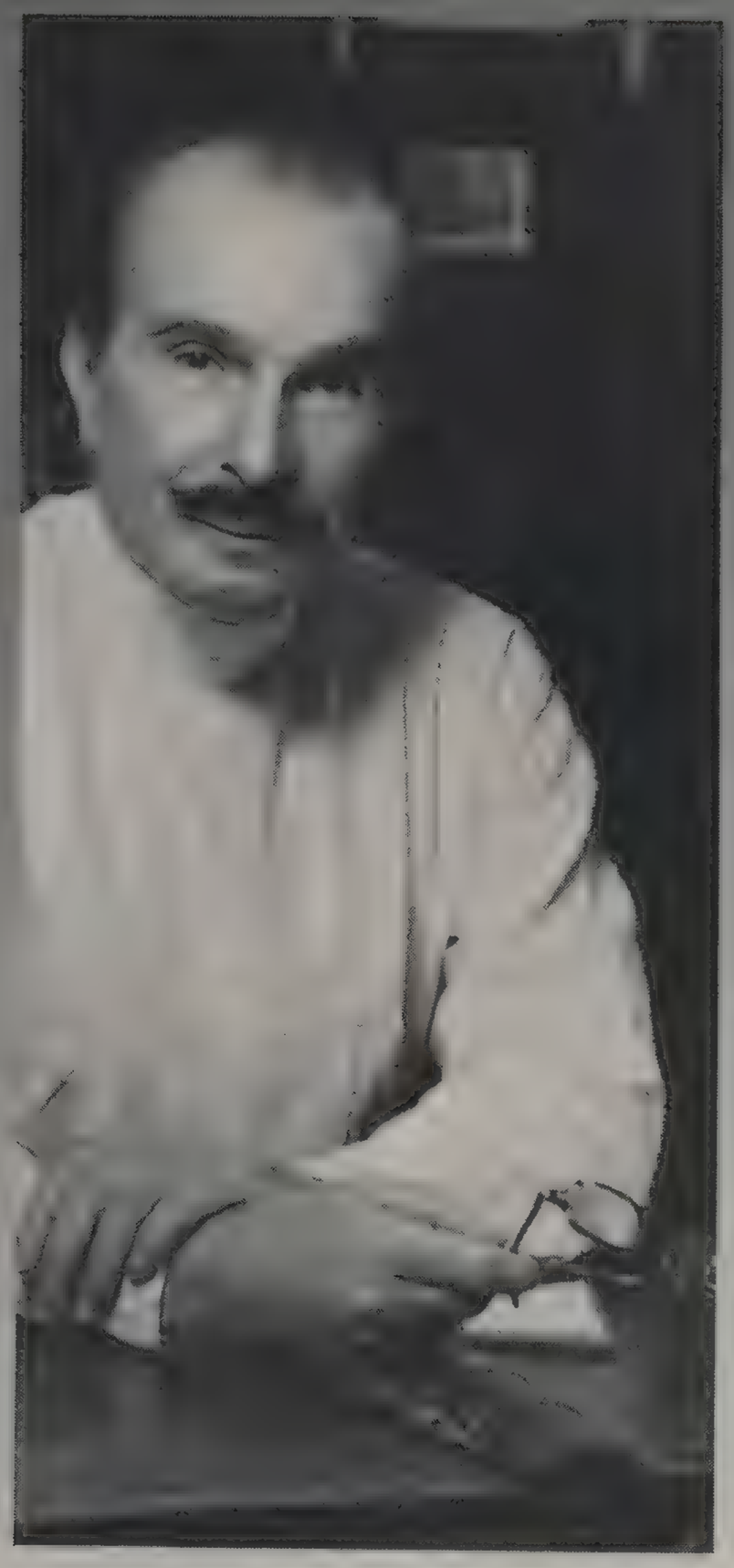
Spring takes on exciting new shapings for 1970...

They're here! Wispy touches of genius from the ateliers of the Great.
Bill Blass, Geoffrey Beene, Oscar de la Renta, Christian Dior, Donald Brooks.
Youthful shapes, contemporary contours in perky side-slip ponchos, sailor collars,
eternal triangles, tiny toss shawls. Exciting, versatile, new — in the
delectable spectrum of Emba® — the world's finest mink. For sport, formal,
day or evening.
Ask Alixandre, Christian Dior, Dan Grossman, Oliver Gintel, Coopchik-Forrest,
all of New York



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WHEN SO MANY OF THE WORLD'S
MOST BEAUTIFUL WOMEN ARE MEMBERS OF THE

ERNO LASZLO INSTITUTE

AT

Saks Fifth Avenue

SHOULDN'T YOU KNOW WHY?

It is Dr. Erno Laszlo's credo that the skin can be maintained and improved through a scientific program of intelligent care. He has spent a lifetime perfecting his preparations and techniques. The devotion of countless women, internationally renowned for their beauty, is a convincing testament to the success of his methods.

For you, when you come to Saks Fifth Avenue to join the Institute, the first step is a most careful and thorough skin analysis. First by our Laszlo-trained consultants and then by the Institute itself. Next, a beauty regime is worked out just for you, and a sequence of the unique Laszlo preparations is prescribed for the cleansing, controlling and beautifying of your skin. Finally, after you are launched on your beauty course, there is continuing follow-up and supervision by the Institute, adjusting your program to changing seasons and situations.

Impressive? We think so. And we believe you'll be lastingly impressed when you see what this astonishingly simple regime can accomplish for you. The place to join the Erno Laszlo Institute is in the Cosmetic Collections at Saks Fifth Avenue.





Max Factor
welcomes you to the joy of pure, clear color!

UltraLucent Face Glazers



Patent Pending Raincoat designed by Adri © 1970 Max Factor & Co Available in Canada

The first see-through sticks of transparent face color... to stroke on the glow of the good life, instantly.

This is not a makeup. Not rouge, blush, tint or foundation. But a glaze of pure color on your skin. Clear color. Nature color. Use it bare-faced, over makeup, anywhere you will. Light your looks with fresh Nature Color... instantly, invisibly blended. Clear Pink, Clear Blush, Clear Peach and Clear Bronze... transparent in the swivel case...and trans*baren*t on your skin. Don't go back to Nature...let Nature come to you!

Face Glazer. The pure color discovery in

The UltraLucent Era of Max Factor

When a woman is at peace with herself, her clothes will reflect it.

When you know who you are, when you have that kind of confidence in yourself, you don't have to wear clothes that shout for attention.

You don't have to jump into every fad that comes along.

You know that clothes are only clothes and should only be worn to embellish your particular personality, your particular look.

Not to take away from you. Not to replace you.

If this is the way you feel about yourself, we think you might like to know that we feel the same way.

Our idea of fashion is not millions of women dressed the same, with the same surface flash.

Our idea of fashion is one woman beautifully dressed.

Our clothes are fashionable, always current. But not faddish.

Our clothes are made to last. To become part of your wardrobe, part of your life.

Which is why we have to concern ourselves with things other people don't. Like how the clothes are made.

The tailoring has to be perfect. The fabrics impeccable. The detailing exact.

When you're at peace with yourself, you know how you want to look, and we don't want to disappoint you.

Evan-Picone

Our sportswear collection with **TREVIRA®** is available at respected stores throughout the country.
Evan-Picone, 1407 Broadway, New York 10018; Evan-Picone Canada, 24 Mount Royal Avenue West, Montreal





The end of the wig.

A woman, it is our feeling, deserves much more than a simple wig. A woman deserves a head dress.

Something absolutely magnificent. Not just convenient or fun.

Something that looks as if it has been selected from the Paris Fall collections.

Something that is as current for your head as the soft, clingy, nude clothes the couturiers are showing. The naked colors the great cosmetic houses are introducing for your cheeks and your eyes. The brazen jewels the jewelers are designing for your body.



At the same time, it seems to us, something beautiful should also be something practical.

Our head dresses are pre-set. Made of 100% Kanekalon, they will never lose their curl, never lose their set. They are washable. Stretchable. They can't lose their color because each strand is dyed throughout.

The feel is soft to the hand. And the cheek.

And the price, an absolute paradox in this inflationary world of ours, is most practical of all: $30 and under.

The Paragon head dress. The wig made magnificent.

paragon

Shown on the left: The Stiletto. $30. Inset: The Bonaparte. $25. Both available in 33 fashion shades.
Paragon Hair Goods Ltd., a division of Product Applications, Inc., 141 East 25th Street, New York, New York 10010.

Wear-tested over 190,000 times!

Amazing Revlon discovery makes nail enamel wear up to 3 times longer!



From the Revlon Research Laboratories comes a little miracle of a basecoat which changes the life span of nail enamel. *Tested for nearly a year* in salons from Fifth Avenue to San Francisco. Manicurists report: nail enamel stays smooth, chip-proof *up to 3 times longer*. Simply brush it on. Top it with nail enamel (preferably two coats). And your manicure lasts like no tomorrow!



'Wonder Wear' Basecoat invented by Revlon

© REVLON 1969

VOGUE'S READY BEAUTY

The not-so-naked eye

"Eyes," said John Galsworthy, who certainly kept his open, "are what one is." A pronouncement we have no quarrel with except to add "and then some," some faking, some fixing, and a good bit of flaunting. . . . ***The great lash bash*** is on across the Atlantic and four striplings of a highly individual nature have just landed on us, sent by Eylure of London and bearing the name "Versateye." And versatile is what they are. You get a box of four transparent-banded little strips (12 inches their total measure), each strip a different thickness and length. They're all yours to play with—cut up a plushy, luxe-y lidful, snip a delicate wisp or two, or go for some of each. Go on, have a bash. . . . ***Here's a pretty fix*** and right in our own back yard—Frances Denney's latest answer to slipping eye shadow and liner on the sag and lag circuit—a clear liquid called Indelible Eyes that acts on lids like that sheer top coating on your nails, even comes in a small polish-like bottle. One delicate, invisible dab "fixes" everything in sight around the eyes. Nifty way to get set and go. . . . ***Have a little flutter*** said the spider to the eye. No, we haven't got it all wrong. We're just thinking about two new sets of lashes from the spinning fingers at Andrea. One called *Spidery*, the other, *Flutters*. Spidery is the set to get if you're after long, spiky, upturned flirts . . . take black or brown. . . . Flutters are a family of four, all feathered better than your own could ever be. Choose from medium or heavy, half-eyes or whole. Feather your best. . . . ***Have a pat answer*** at your fingertips, too. To deal with the shadows that gather so dryly under the eye with the delicate area. One answer that just happened along: Germaine Monteil's "Gentle Dazzler" Under-Cover Eye Foundation. Big name for a tiny compact crammed with the creamiest cake that does a moistureful screening job all round. Whisk go the shadows. Even blends the lid. Out, out go the blotches anywhere else. Pat, just like that. . . . ***Shine on, shine on,*** Mary Quant—fashion whiz kid from England whose larky cosmetics crackle now both there and here. In a bagful of latest Quant triumphs comes her pearly Eye Gloss promising transparence, shine. All matte. No mess. Promising names: Soft Moss, Moody Blues, among other tender titles. Believers in Quant-ity will flash Transparent White Eye Gloss up under the brow, too. Mary, you're the gloss boss! (More Ready Beauty, page 38)



from our Young Signature collection...
a woven cotton coatdress by GINO CHARLES. Bold flashes of white abstract print on brown or red. 4 to 14 sizes, 75.00

How far should a woman go for pure pleasure?



All the way to Xanadu.

Begin with BATHOSPHERE, a thirsty
sponge ball, big and bouncy,
created in Xanadu. Give it a generous
shot of SHAMPEAU, a highly
concentrated liquid bodysoap in a giant
"oil can" dispenser. Then suds away.
(10.00 for the team or 5.00 each.)
Advance to the luxury of BATH BUFF,
a Powdered Perfume that's
weightless, fragrant and sheer silkiness.
Encased in the domed Cachepot
shown. Travel further, beyond the
limits of sensory pleasure.
There you will discover Xanadu Perfume,
a fragrance so intense, you use it
drop by precious drop. How far should
a woman go for pure pleasure?
All the way to **Xanadu** by Fabergé.

Filene's
Boston
and Chestnut Hill



VOGUE'S READY BEAUTY

A great year for extra-dry

A girl we met at a dinner party announced that in her next incarnation she was hoping to return with a spare set of oil glands to compensate for a woefully dry skin that looks drawn and dreary too much of the time. Consequently we were gladdened to pass on a communiqué from Revlon, rife with news for desert-flowers everywhere: three new Moon Drops marvels have been formulated specifically for very very dry skin. First off, there's Mild Mild Whipped Cleanser, which is fluffy pink and which mousses up with water, removing all makeup in the most solicitous fashion. Deep Deep Moisture Primer is a roll-on with a concentration of special moisture-holding ingredients that sleeken and prepare the way for makeup to stay smoother and clingier. Rich Rich Night Cream Foam spins up out of an aerosol—unbelievably rich and light—shines for a moment on your skin, then vanishes, leaving only sublime silkiness to wake up to.

Base instincts

Hard to please? Adorable you? Only a curmudgeonly clot could think that, when all you ask is a liquid foundation that looks as if you never use makeup, isn't oily but puts a delicate dewiness on your complexion, and keeps true to its colour no matter how late you stay out. Well, it just so happens we are in possession of new Alo-Moisture Plus Liquid makeup, which has seemingly been invented with you in mind. Its marvellously complex formula holds a heady concentration of clear, pure gel derived from the leaves of the aloe vera plant—that curious, lily-related spikiness whose gentle, healing ways were cherished as far back as that halcyon B.C. era. The base goes on with exquisite ease—a very few dots spread and blend almost magically, leaving one's face aglow, but not a-shine. There are eight endearingly pretty shades.

Forget-me-knots

One certainly spends a good deal of time on Maintenance. The crimper. The tooth-man. The exercise mat. So it seems rather thrilling to be able to cut down on something . . . in this case, the tiresome struggle with post-shampoo snarls. Breck's new Gold Formula Shampoo has been developed expressly for the purpose of sudsing special conditioners into your hair to give it body, lustre, bounce, and leave it astonishingly tame and tangle-free as well. Breck calls this action "wet and dry conditioning," which appears apt, because the end purpose is a shining, manageable mane after the comb-out. Gold Formula Shampoo comes three ways —for dry, oily or normal hair. Each version is very attentive to the bleached or tinted. (More Ready Beauty, page 92)

The HERBERT LEVY

dress shown on
the opposite page is also available
at these fine stores

ALABAMA
Birmingham ..... Parisian
Montgomery ..... Miller's
ARIZONA
Phoenix ..... Goldwater's
ARKANSAS
Little Rock ..... M. M. Cohn
CALIFORNIA
Southern California ..... Bullock's
Carmel ..... Vanity Fair Frock Shop
El Cerrito ..... Jerri B
Fresno ..... Gottschalk's
Los Altos ..... Ja-Mee's
Sacramento ..... Woman's World
San Diego ..... Woman's World
San Francisco ..... Livingston's
San Jose ..... The Glen Style Shop
COLORADO
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DELAWARE
Wilmington ..... Hickman's
DISTRICT OF COLUMBIA
Washington ..... Jelleff's
FLORIDA
Maas Bros. of Florida
Lakeland ..... Bernice's
GEORGIA
Atlanta ..... J. P. Allen
Macon ..... Jos. N. Neel Co.
HAWAII
Honolulu ..... Liberty House
ILLINOIS
Chicago ..... Marshall Field & Co.
Danville ..... Parisian (Oscar Meis)
Mattoon ..... Helen Montgomery
Peoria ..... Madelyn's Band Box
Streator ..... Opdycke's
INDIANA
Elkhart ..... Ziesel's
Evansville ..... De Jong's
Ft. Wayne ..... Fishman's
Indianapolis ..... L. S. Ayres & Co.
Lafayette ..... Loeb's
Muncie ..... Ball Stores—Collegienne Shop
Terre Haute ..... Meis Store
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Burlington ..... Schramm's
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Cincinnati ..... Pogue's
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Oklahoma City ..... Brown's Dept. Store
Tulsa ..... Betty Claire's
OREGON
Portland ..... Nordstrom Best
PENNSYLVANIA
Harrisburg ..... Mary Sachs
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Memphis ..... Catherine's Stout Shop
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Ft. Worth ..... Stylish Stout Shop
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In Seafoam or Pink Ice. 12½-24½ and 16-44. $80.*

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Also at fine stores on opposite page.

*SLIGHTLY HIGHER IN THE WEST
®DUPONT REG. T.M.

shape becomes sculpture



QualiCraft

shapes new arc toes with sculptor's finesse. Strap, on carved triangle heel, is black wet-crush Corfam*. Pump, on flare heel, is white smooth Corfam* with black cobra-grain scroll trim. It's QualiCraft's new way with pretty, just 10.99

shoe art from Bakers, from Leeds

EAST OF THE ROCKIES ON THE PACIFIC COAST

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Shouldn't your second skin be as lovely as your first?

YOUR SECOND SKIN IS AS LOVELY AS YOUR FIRST WHEN YOU WEAR THE COLLECTION.

An underwire bra with a trim pantie† of a Lycra® blend. A smooth bra lightly contoured with fiberfill and a frothy Crepeset® half-slip‡. The smooth bra comes in écru, pastels and white. Everything else in écru, plus black and white. Comfort-Wire™ bra , $8. Pantie, $14. Smooth bra, $5. Half-slip, $11.

The Sea Dream Collection
by maidenform

†All Nylon Lace. Powernet: Nylon, "Lycra" Spandex. ‡All Nylon Tricot. Exclusive of Decoration.
®Reg. U.S. Pat. Off. © 1970 by Maidenform, Inc., makers of bras, girdles, lingerie.

KNITS
Tannel



For **The Trevira® Era**—"More than meets the eye" here. Body-cult crochet knits of hand washable Trevira Polyester in Devon cream, blue, cameo peach, white, ice green and yellow. Sizes 8 to 18. Spaghetti sashed dress about $50. Straight leg tunic suit about $80. At Lord & Taylor, New York; J. W. Robinson, Los Angeles; Jacobson's, Michigan; John Wanamaker, Philadelphia; Maas Bros., Florida or write Tannel, 1400 Broadway, New York 10018.

SLIGHTLY HIGHER IN THE WEST

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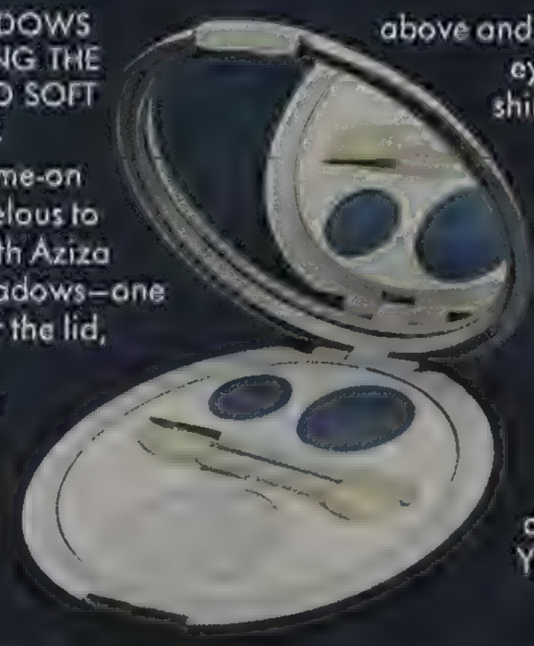


aziza smoke rings

SWIRL TINY WISPS
OF SMOKY-SOFT COLOR
ROUND ABOUT YOUR EYES

SINGLE TONED SHADOWS AND LINER THAT RING THE EYE WITH COLOR SO SOFT IT'S ALMOST NAKED.

Wide-eyed slink. Come-on innocence. It's marvelous to have it both ways with Aziza SmokeRings. Two shadows—one frosty and fragile for the lid, the other a deeper smokier reflection of the same shade for contouring. A baby breath of color floated all around, above and below the lashes, opening eyes to infinity. Defined by a shimmer-sheer matching liner. Or lined with the contour shadow to be softer, more muted, more enormous. Reminder: where there's SmokeRings, there's fire.



Catch your SmokeRings "in-the-round", with brushes and applicators. Choose from smokytones of Blue, Green, Aqua, Gray, Yellow, Coffee, Pink or Lilac.

SMOKE·RINGS by AZIZA



© PRINCE MATCHABELLI INC. 1970

aziza, the experts who simplified eye makeup, now simplify face makeup. In a new

un-phony, uncomplicated, un-mysterious as you've always wanted it.

cosmetic collection as

No confusion. No clutter. No guessing. Only a skin feeling clear as glass, a glow in depth. Lucidity is the new word in the new makeup by Aziza. Easy to use. Easy to choose. Because Aziza believes that in makeup less is more, their new collection offers you only the basics. But what basics! Each one formulated to be the perfect makeup of its kind. Just a few of the right things, used right (we'll show you how) for your right makeup. Pure, simple, but beautiful! Isn't it nice someone has finally taken the mystery out of makeup, but left in the mystique. Like Aziza.



© PRINCE MATCHABELLI INC. 1970



Written on the wind: Graffiti's signature scent, ounce 30.00. Indelible impression: Jean Louis supple, shine of cream and tan Zepel® treated rain suit for Chandelle 150.00.

Pogue's CINCINNATI

An Eye

(YOUR PLAIN OLD EYE)

For An Eye

(THE WELL-DRESSED NEW EYE)

It could change your outlook!



ALMOND-SHAPED?

Wear NATURAL MEDIUM FLUTTERS or STANDARD HEAVY



ROUND?

Wear 1-2-3 or STANDARD MEDIUM



NARROW?

Wear HEAVY DEMI FLUTTERS or FLARED DEMI



HALF-MOON?

Wear NATURAL SUNBURST or NATURAL HEAVY



TURNED-DOWN?

Wear NATURAL HEAVY FLUTTERS or STANDARD SUNBURST



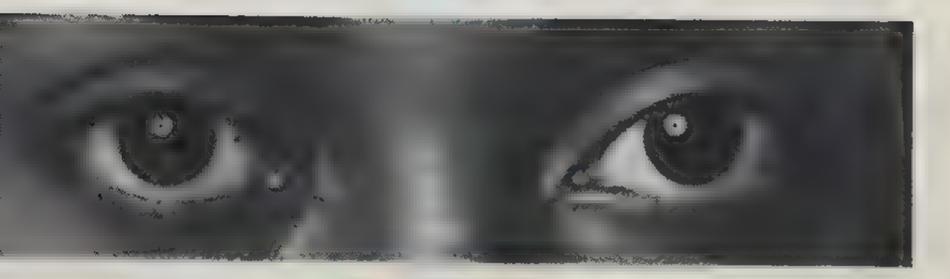
BIG?

Wear NATURAL STARLITE or NATURAL DELUXE



SMALL?

Wear MEDIUM DEMI FLUTTERS or NATURAL MEDIUM DEMI



SHALLOW-SET?

Wear SULTRY FLUFFS or NATURAL DELUXE FLUTTERS



DEEP-SET?

Wear DEMI STARLITE or NATURAL FINE



TURNED-UP?

Wear DEMI SUNBURST or SULTRY POINTS

Andrea

100% EUROPEAN HAIR LASHES

YOUR PERSONAL EYEDRESSER

Black or brown. $4.00 to $12.50 . . .
at the world's finest cosmetics counters.

In Chicago . . . MARSHALL FIELD & CO.

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Don't think of it as $20 an ounce.
Think of it as $20 a year.

© ALEXANDRA DE MARKOFF 1969

One dip of the little wand per day, one 1-ounce bottle per year is all you need use when you wear Countess Isserlyn Make-Up.

We tell you that not because we are trying to pawn Countess Isserlyn off as a bargain. But because it shows what a fantastically far going, thin covering, magical liquid this is.

In select stores where Countess Isserlyn is sold you will find an Alexandra de Markoff trained consultant who dispenses it, like a sorceress of facial beauty. She will show you the ritual of bringing your own shade to life on your face. How to activate the Countess Isserlyn formula with our stir stick. And how to spread the makeup as thin as a butterfly wing, as thin as thinnest gold leaf.

Once on, Countess Isserlyn actually helps disappear your pores.

You'll also look in vain for the line below your chin where the Countess ends and you begin.

The property that makes an ounce of Countess Isserlyn able to last a whole year also makes a mere touch of it last a whole face. And for a whole day, that face will feel and look fresh and moist, like the eternally young, dewy faces of people who live in rain forests.

You are perfectly free to dismiss all this, of course, as an entertaining magical performance, and not buy Countess Isserlyn.

But if you never try it, you may never find your best face.

Alexandra de Markoff®

THE BEST WAY TO SEE EUROPE IS ON A GUIDED TOUR.

The nicest thing about a TWA guided tour of Europe is that practically everything is planned for you. It's based on the idea that having a schedule and sticking to it is the most efficient way of seeing Europe.

That way, you won't remember a place you wanted to see when you're on the plane going home.

See Europe With A European.

The person who arranges your sightseeing is a local host. Since he's a European, he understands what makes the local people tick. And he speaks the local language. Fortunately, he also speaks your language. The first time you'll see him is when he meets you at the airport and takes you to your hotel.

Meet An American In Paris.

Incidentally, the ride to the hotel gives you an opportunity to meet the other people on the tour. One of the things people remember about our guided tours is how they got to know people from back home.

A Day In The Life Of A Guided Tour.

A typical day on a guided tour of Paris could be something like this. First, you have breakfast at the hotel from 9 to 10. At 10, a tour guide takes you to the Eiffel Tower.

A Walking Encyclopedia.

You soon discover that the tour guide is a walking encyclopedia. "The Eiffel Tower, built in 1889, is 1,000 feet high, and weighs 15,000,000 pounds."

Then he might recommend a restaurant for lunch. Like Fouquet's, and make your mouth water by describing their *langouste.*

Rest for a while on the ride back to the hotel. Because you'll be taken to the Louvre in the afternoon. And the Theatre National Populaire at night.

Champagne Taste On A Beer Budget.

A two-week TWA Bonus Adventure Tour like this would take you to Lisbon, Madrid, Paris and London. Prices start at $429* Which includes air fare to Europe and between cities, hotels, private bath, breakfast, and basic sightseeing.

After you shop around, you'll realize that TWA tours give you a lot of extras without making you pay extra for them. (Maybe that's why our scheduled flights flew more people to Europe last year than any other airline's.)

Of course, this isn't the only guided tour we have. In fact, TWA has a Bonus Adventure Tour for you no matter where you want to go, what you want to see, and how much or how little you want to spend. To have someone take care of the details for you, see your travel agent or TWA.

By now, it should be obvious that a TWA guided tour is the best way to see Europe.

After all, people who are on vacation shouldn't have to be bothered with details.



*Includes 14/21 day Group Inclusive Tour economy air fare from New York. Price effective March 15, 1970.

THE BEST WAY TO SEE EUROPE IS BY YOURSELF.

The nicest thing about a TWA un-guided tour of Europe is that practically nothing is planned for you. Besides plane reservations, hotels, and transportation between cities.

You Don't Play "Beat The Clock."

A TWA un-guided tour is based on the idea that a person whose life runs by the clock all year long doesn't want a vacation run by the clock.

So we let you make your own schedule, with nobody telling you what to do.

Alone, But Not Lonely.

On such a tour, you'd be alone without being lonely. Because we've arranged for people to give you advice in every city. They can give you directions, tell you where to get a good meal, or help you rent a car.



The Law Of The Bus.

One of the things people remember about our un-guided tours is how they discovered places on their own. For instance, you might get on a bus and stay on until the end of the line. This is a perfect opportunity to meet the local people and practice the sentences from your phrase book. To get back, use the *law of the bus:* if you stay on long enough, it goes back to where you started.

A Typical Un-typical Day.

If you were in Rome you could take the CD bus (at the Piazzale Flaminio) to the Flea Market in Trastevere.

After you work up an appetite from bargaining, you could eat at La Cisterna, Alfredo's (their Fettuccine Al Burro is a knock-out), or Corsetti's.

Later on, you might like an evening of dancing at Cabala, if your feet hold out.

Cheaper Than You Think.

You can see these fancy places without paying fancy prices. A typical two-week TWA Bonus Adventure to Lisbon, Madrid, Rome, and Paris starts at $499.* Which includes air fare to Europe and between cities, hotels, private bath, breakfast, and the advice of a local host.

Of course, TWA has other tours that go all over the world. Your travel agent can help you decide which one suits you best.

By now, it should be obvious that a TWA un-guided tour is the best way to see Europe.

After all, people on vacation should have the freedom to see what they want to see, whenever they want to see it.

TWA, Dept. 523, P.O. Box 25
Grand Central Station, N.Y., N.Y., 10017

Please send me your Tour literature. And how to charge my trip with TWA's Getaway Credit Card.

Name _____

Address _____

City _____ State _____ Zip _____

My travel agent is _____

SOMEHOW, I FEEL MORE IMPORTANT ON TWA.

PHOTOGRAPHED IN VERA'S HOME DESIGNED BY MARCEL BREUER *PRICES SLIGHTLY HIGHER IN THE WEST.

Vera for art lovers



Because Vera believes a woman shouldn't just live with art, she should live in it—Vera paints art for you to wear.

These Veras, to look at and to live in, were inspired by Vera's trip to "Carnaval do Brasil". Marvelous Brazilian madness moved Vera to paint scarves, shirts, shifts, tunics and pants in whirling colors for you to have a whirl in.

This Vera collector hangs art from Vera's Brazil collection and wears Vera's "Amazon Flora"—a shift that can also shift into a tunic. With self-scarf in Dacron® polyester and cotton chiffon, in three different colorworks combinations, sizes 8 to 18, about $32.00*.

Vera's Brazil collection now flying via Varig Airlines into fashionable stores. Lord & Taylor, all branches; J. L. Hudson Company, Detroit; Sanger-Harris, Dallas; J. W. Robinson, California; Jordan Marsh, Florida; Rich's, Atlanta. In Dacron.®

VERA, INC., A DIVISION OF MANHATTAN INDUSTRIES.

Vera
PAINTS BRAZIL

New Born

by Fashion Tress

THE VERSATILE WIG









For the NOW woman...NEW BORN BY FASHION TRESS makes hair a beautiful mood. FASHION TRESS has done it . . . created the wig your hairdresser would recommend. Be a blonde . . . Be a brunette . . . Have a style for every fashion mood or any color mood. Pre-cut and pre-shaped, designed by the finest hairstylists of Europe. Instant glamour from the only totally STRETCH WIG. WASH AND WEAR MIRACLE FIBER in one fantastic wig . . . NEW BORN by FASHION TRESS creates NEW BORN simplicity. A flick of the comb and you are styled for any occasion . . . MAXI BEAUTY AT A MINI PRICE. Start your wig collection now and flirt with instant beauty in a NEW BORN WIG by FASHION TRESS. PRICED ABOUT $30.00

Fashion Tress, Inc. PARIS • NEW YORK • MIAMI



INDELIBLE EYES

At last—an eye make-up fixative.
Just pat a drop or two on
with a fingertip, and
quick as a wink—
shadow, liner, brow tints
are set 'til you remove them.
They won't streak.
Or smear. Or smudge.
Indelible Eyes.
The greatest invention
since eye make-up itself.
Of course from

Frances Denney





Before you're ten minutes older,

© Charles of the Ritz 1970



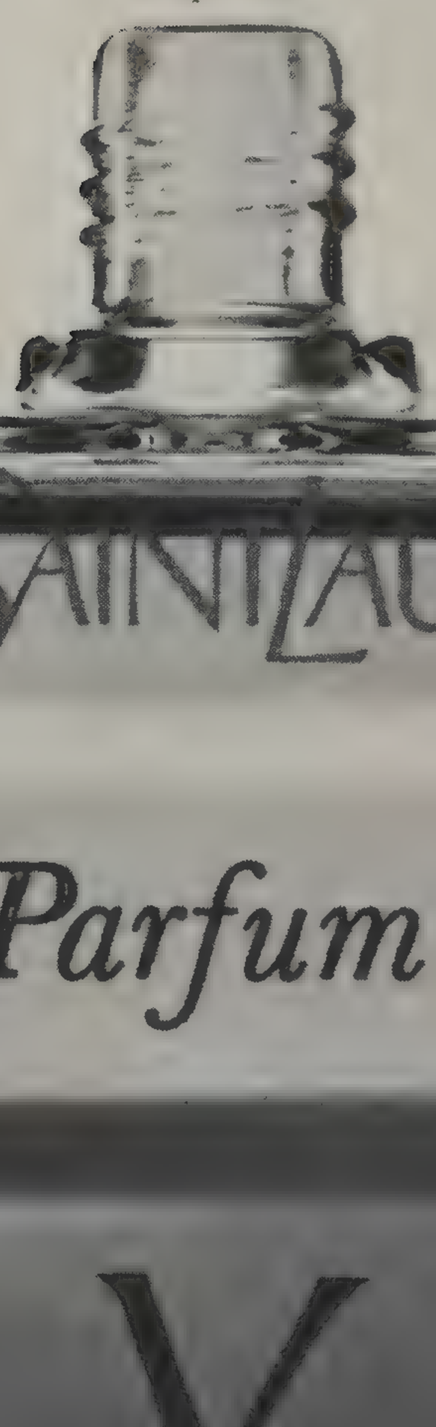
you can look ten years younger!

New Firmesscence® treatment makes years appear to disappear. Applied to the face and throat, Firmesscence Cream instantly helps firm, refine, refresh skin texture. Creates a smooth, taut, young look that continues all day with the aid of Firmesscence 770 Lotion–a super-concentrated moisturizer which helps firm too. In just ten minutes, this year's most forward treatment makes time march backward!



Charles of the Ritz

this
is one
original
that
can't
be
copied



MADE, SEALED AND PACKAGED IN FRANCE. AVAILABLE AT FINE STORES

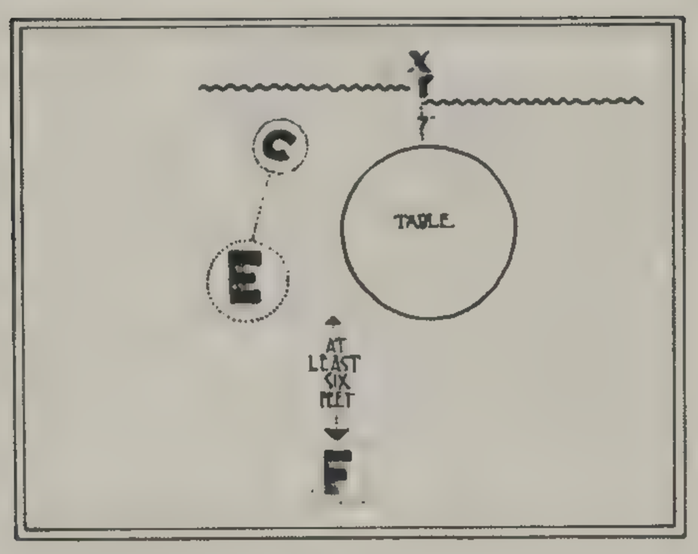
Western look dress in Cruiseway, a rayon and silk fabric by **Crown Fabrics.** In white/toast, yellow/purple, purple/white. Sizes 6 to 16. About $50.*
Available at: **Bonwit Teller** (Miss Bonwit Dresses), New York & Branches; Neiman-Marcus, Texas; Joseph Horne, Pittsburgh; J. L. Hudson, Detroit; I. Magnin (Miss Magnin), West Coast.
For store nearest you, write Adele Martin, a division of Susan Thomas, Inc., 498 Seventh Avenue, New York 10018. 110 East 9th Street, Los Angeles, California 90015. *SLIGHTLY HIGHER IN THE WEST.



TALON® ZEPHYR © 1970 BY TALON, MEADVILLE, PA.

The Vanishing Lady





THE dotted line marked X-Y indicates a break in the curtain, breaking just above the girl's head and wide enough for her to step through. She stands one step from the table at E prepared to move back to C and then behind the break at the proper moment.

The table base, vase and flower optically disguise the break in the curtain, and the spotlight indicated by O-Z is floated above her head to make the curtain appear solid.

On cue, either music or vocal command, the flash pot at F, at least 6 feet from girl to the front of the stage, releases a puff of smoke. A small puff also comes from the vase. At the same moment the girl quickly moves in back of the curtain, and conceals herself.

Magician moves so as to counter and assist the whole illusion.

If you practice hard enough, you may be able to disappear the next time your zipper breaks.

The Talon Zephyr® nylon dress zipper is designed not to snag, jam, break, or play tricks on you.
So you won't ever have to play an old trick like this on yourself.

Talon ZEPHYR
DIVISION OF TEXTRON

Seven minutes out for a fruit break – my new mask, Tiny Little Tightners, gives you just the lift you need. Keeping your face so beautifully fit, it's quite fantastic! With the fresh ripe flavor of fruit you love. Your skin's never tasted anything quite like it. As you'll be the first to see.

ZSA ZSA

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Gets into your skin.



And under his.

The sexiest, richest, smoothest, most concentrated, longest lasting fragrance of them all.
Comes in Bath Perfume, Body Lotion and Eau Parfumée. The very newest from Dior.

Dioressence.

BEAUTY CHECKOUT

Model makeup strategy

She might have been painted by Botticelli—been the model for his Venus risen from the sea with her long, curling, brown hair, the sun-glinted, sea-green eyes, the ripe yet slender child-woman's figure. Or she might have sat for Modigliani—for one of those portraits of a dark-haired young woman with a mysterious, far-away expression and an elongated face and form. Marisa Schiaparelli Berenson is the American-born granddaughter of couturière Elsa Schiaparelli and a great-niece of art collector and art historian Bernard Berenson. Educated in Europe and America, she speaks five languages and loves the outdoors. She was among the first of a group of young, much-photographed beauties to really experiment with changing her "look" by changing her makeup. To her photography sessions she always carries a makeup box that is one of the largest owned by any model. Marisa loves making herself over and creating fantastic makeup effects for the camera. "I've worn green and mauve and all sorts of things on my face," she said. "I still do for work. I put colour all around the eye. I smudge it in for a kind of pastel-painting effect. The best stuff for this comes in very greasy sticks and you can slide on as much or as little as you like. Leichner makes a kind I use very often. I put it on with my fingers and then add powder to pale or dull the colour even more, or else use something like a face gleamer to highlight it or make it shiny." Marisa says she loves shopping about and finding new kinds of makeup and trying them for new effects with her face. "I like gold things very much, too. For example, gold powder on top of the eyes makes them gleam. Dusting the face with sheer gold-flecked powder gives a marvellous burnished effect in strong indoor lighting." Among the most imaginative and fantastic makeups she created for herself were peacock eyes with vibrant shades of turquoise, blue, and gold makeup.

Marisa also uses makeup tricks to change, or accentuate or minimize her features for photographs. "Sometimes I just put some shading on the end of my nose to foreshorten it, and on each side to make it seem sharper, narrower. If you add dark shading under the cheeks," she explained, "you highlight the cheekbones and give your face the appearance of a stronger-bone structure. White or pale shading on the cheekbones makes them more prominent," she added. "I do it because I don't have the kind of strong-boned features I'd like to have." Marisa is all for colour to help a woman's face. "I like the feeling of that glowing kind of face that seems healthy and alive." To achieve it artificially, she puts bold quantities of pink blusher on her forehead, chin, and cheeks. Away from the camera, Marisa uses far less makeup. "I think it is nice to look as natural as possible." With or without false eyelashes, she uses "the darkest, most gooey mascaras" she can find, a blusher, and some powder. To remove makeup, she prefers Johnson's Baby Oil, followed by a thorough cleansing with anything *except* soap and water. "I put only creams or milk bath or something like that on my skin," she said. "I always try different creams and démaquillants, experiment with them just as I do with makeups, because I find that things often work well at first, but then after awhile your skin gets used to them or something and they seem to lose their good effect. Generally," she added, "I think it's psychologically beneficial to change things."

Marisa also watches her diet very carefully, not as much for weight as for hair and skin. "I have been taking Vitamin A and E pills that I find are great for the eyes, hair, and skin. They compensate for a lot of foods I don't eat simply because they don't taste good, or are too fattening." Marisa has a simple, triple-ingredient prescription for staying pretty and healthy: "Balance your diet, experiment with new things, and—at all costs—stay as happy as possible." . . .

John Robert Powers talks about 'You and Eye'

It's new.
It's unique.
It's 'You and Eye.'
An eye makeup kit
with everything you need
to give you
one beautiful pair of eyes
after another.
After another.
After another.



Our eye-catching kit contains:
Curl-on Cream Mascara, Brush-on Eye Liner and Brush-on Shadow
in three misty hues—for highlighting, contouring and color.
Plus—two special brushes
and one applicator.

John Robert Powers

New Cosmetic Face Lift

Originated in Europe

Gives Face

Younger Smoothness

The principle of the cosmetic face lift is rational and simple. It offers the advantages of result—certainty without risk—no suffering, no heavy expense, no sagging later on. Your lift can be as permanent as you want it to be.

How To Get It For Yourself

A small amount of *2nd Debut* over your face and neck after cleansing, and your lift begins. There is no cutting—no stretching the skin—no peeling—nothing more than just a delightful few minutes each night before retiring. Instead of "lifting" your face in the usual sense, you will accomplish a similar effect by actually lifting the harsh surface signs. These areas include the dreaded, worrisome lines. Supply these surface areas with water-moisture as done by the CEF ingredient in *2nd Debut* and those areas are first softened, then smoothed. Only *2nd Debut* has CEF (Cellular Expansion Factor).

CEF is available in the U.S.A. in the form of a non-greasy, lightly scented emulsion labeled *2nd Debut*. You can get it in two potencies; *2nd Debut* with double potency CEF 1200 for any age in a hurry, like important engagements within the next week. This is the pink *2nd Debut*. This CEF 1200 is also the favorite of women over thirty-five with really serious age signs. The ivory colored CEF 600 *2nd Debut* is the original *2nd Debut* and is for the woman under thirty-five. Either will keep any woman looking younger than her years. A new instant acting cleanser and non-alcoholic skin freshener complete the *2nd Debut* treatment. Look for these and other fine *2nd Debut* products at better department and drug stores.

2nd Début
WITH CEF

ARRIVALS LTD., Chicago, Ill. 60601, U.S.A.

(Advertisement)

BEAUTY CHECKOUT

MARCH 1

Eyelash flash

Should I put on my makeup before my false eyelashes? "Always." . . . Can one use mascara with false eyelashes? "One should. Mascara on your lashes provides a base for the lashes to attach to, and prevents the false ones from dragging out the real ones." . . . Should girls who wear glasses wear false lashes? "Definitely. They provide a focal point for girls who wear glasses. Contact lens wearers should trim the lashes so they're lightweight in the centre, don't feel heavy and uncomfortable, drag the eyelid down." . . . The questions are among those most commonly asked about eyelashes. The answerer is Ron Buchart, Charles of the Ritz makeup director. A one-time actor, whose fascination with makeup started when he was playing Desi Arnaz's brother in "I Love Lucy" on TV, he's now setting up Charles of the Ritz "Eyelash Clinics" around the country—they're two-hour beauty lessons to be given in special classrooms in department stores. Enrollees will receive instructions in skin care and makeup, with strong emphasis on eyes. Included in the $5 entrance fee: the present of a pair of eyelashes that will be custom-fitted at the clinic, where the lady will be tuned in on their speedy and deft application. . . . She'll be told to look down into the mirror, without closing her eyes, but opening her mouth a little so that the muscles of her face are pulled down. She should first flex the lashes around a finger so that they'll follow the curve of the eye. She'll learn that to look natural lashes should start one pinky in (or ¼") from inside corner of eye, since lashes don't normally grow there. "Putting on lashes is a technique," Buchart said. "It's a technique any woman can learn if she gives herself a chance." He puts them on women in ten seconds flat, insists that even butterfingers can learn to do it in sixty. . . . The lashes being applied are new ones by Charles of the Ritz, showing up at department store counters right about now. They're fitted to order in minutes—same theory as the famous Ritz face powder. Made of natural hair on flexible lightweight bases, they come in an assortment of colours, lengths, and thicknesses—and with a tube of adhesive in its own pretty plastic compact case. Mr. Buchart feels every woman should own at least two pairs of fakes—one for daytime and one for evening. He says that, even with everyday wearing, Ritz's lashes should last a year with proper cleaning and safekeeping in their compact containers.

Sassoon goes West-er

London's snappiest hair snipper and stylist is moving West again. Vidal Sassoon of London, New York, and Toronto has decided to cut out a new place for himself in hills of Beverly. His newest salon occupies the spot formerly tenanted by Sassoon's longtime friend and fellow hair-stylist, Gene Shacove, at 455 North Rodeo Drive above Shacove's discotheque, The Candy Store. Gone is the establishment's Francophile décor. A little bit of London has replaced it. The salon is, in fact, almost a replica of Sassoon's London Bond Street salon designed by Billy McCarty, the former associate of London decorator David Hicks. Toned brown, black, and terra-cotta, the salon features McCarty's cozy brown-tweed versions of Roman chaises. They angle out from the walls in ways that offer the patron a sort of semi-privacy; invite her to stretch out and relax under the dryers while she's being manicured, pedicured, or taking a fast forty winks. . . . There's an area for men's hairworks, too. . . . Vidal decided to go West after running into several customers in London, New York, and then in Los Angeles within the same month. "People zip around so much now," he said. "You meet New Yorkers in London today and see them in California two days later, and I have dozens of Californians who come to my shops in both London and New York. The Californians shouldn't always have to go so far for a haircut." (More Beauty Checkout page 64)

BE THE WOMAN YOU WANT TO BE.

How many ways can one woman look? Stylish and sophisticated. Smooth and sleek. Or a little bit wild.

You can change your hair style as easily as you change your mind—with Ultra Sheen Permanent Creme Relaxer.

And after all, isn't that what doing your own thing is all about?



ULTRA SHEEN
PERMANENT CREME RELAXER.

THE MARY KAY STORY



PART I: The Discovery. It all began, strangely enough, with an old hidetanner's discovery. He found that if some of the same principles he used in softening animal hides were applied to living, human skin, the results could be amazing.

And he was right. By the time he reached 73 he was proof—in the flesh. His smooth, unblemished complexion gave the appearance of being that of a man many years younger.

PART II: The Evolution. From this original discovery evolved Mary Kay Cosmetics. And with it an entire skincare program for the American Woman. One that works. And gets results.

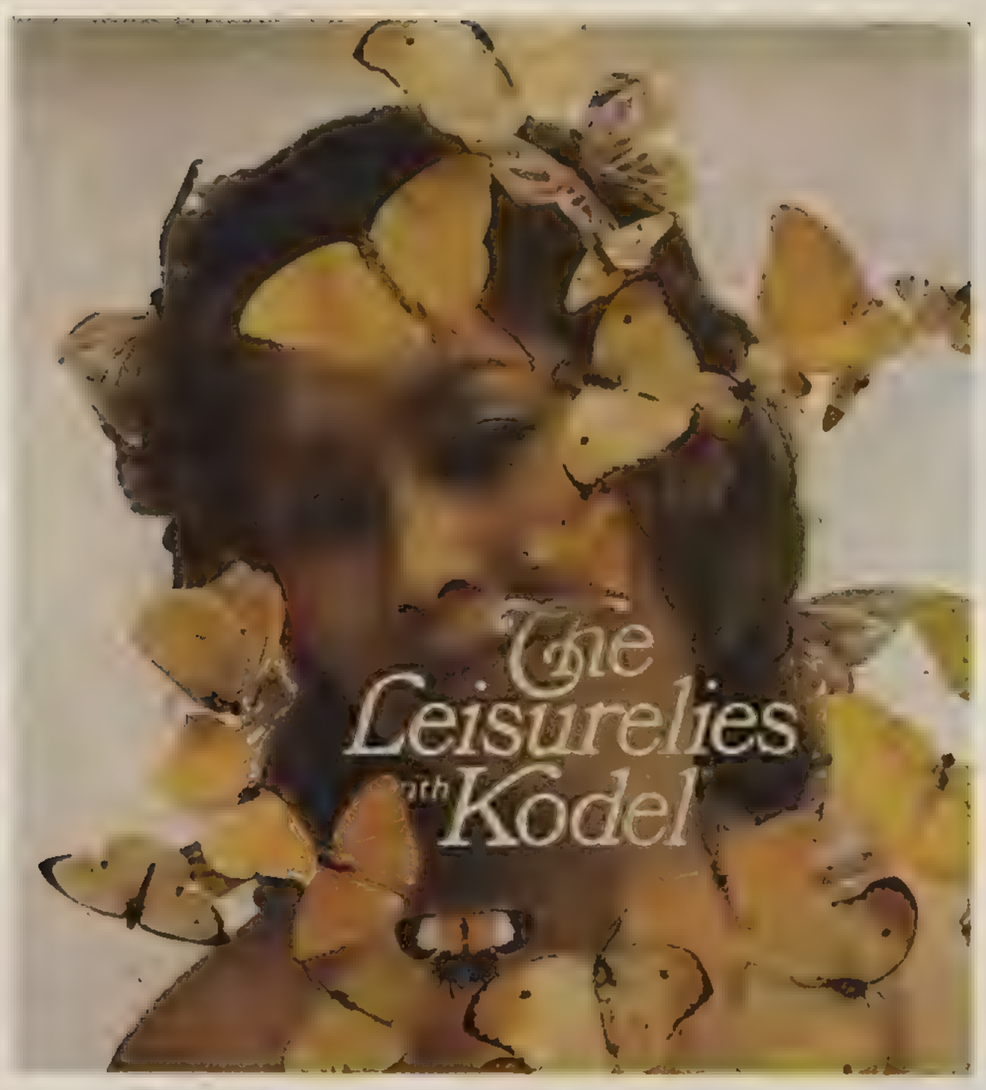
PART III: The Philosophy. You see, our basic philosophy is to do something good for your skin, instead of covering up what you already have. Isn't that nice?

We implement that philosophy in two ways: First with our product, derived from the hidetanner's discovery; and second with our program. We train professional Beauty Consultants to teach you how to make your beauty at least skin deep.

So, whenever you're ready to do an about face with your complexion, consult the Yellow Pages for our Beauty Consultant in your neighborhood, or dial this toll-free number: 800-527-6270.

And you'll be happy. Everafter.

© 1969, MARY KAY COSMETICS INC.



Spring nights were made for romance... and fashion complies with a fluttering of dreamy at-homes right out of "La belle époque." The fabrics: very much today, with Kodel ever-present to keep them fresh through the wee hours.

Look for "THE LEISURELIES" at-home clothes with KODEL at these and other fine stores (not every style at every store):
ATLANTA, Rich's
BUFFALO, Wm. Hengerer Co.
CHICAGO, Chas. A. Stevens & Co.
CINCINNATI, Pogue's
DALLAS, Sanger Harris
DENVER, The Denver
DETROIT, Winkelman's Michigan and Ohio
GREENSBORO, Meyer's
KANSAS CITY, Macy's Missouri-Kansas
MIAMI, Jordan Marsh Florida
MINNEAPOLIS, Dayton's
NEW ORLEANS, Maison Blanche
NEW YORK, Gimbels
PHILADELPHIA, John Wanamaker
PITTSBURGH, Gimbels
ROCHESTER, Sibley, Lindsay & Curr
SEATTLE, The Bon Marche
WASHINGTON, D.C., Woodward & Lothrop

EVELYN PEARSON creates an aura of feminine mystique with her flowing, lace-touched hostess robe. In Crantex Fabrics' flowered "Twinkle" sheer of Kodel polyester and Avril® rayon. Yellow, pink or blue. Sizes 6-16. Made to sell for about $25. Short version, about $20.

Butterflies from Brentano's Art in Nature Boutique

I. APPEL harks back to the graceful fashion lines of the French Empire with this flower-splashed at-home robe. In Cohama "Piquante" voile of Kodel polyester and cotton. Pink/green or blue/yellow. Sizes 8-18. Made to sell for about $20. Short version, about $14.

LEONORA goes romantic in mini-lengths with this Grecian-inspired gown and peignoir. In Pedigree "Pediswiss" batiste of Kodel polyester and cotton. Yellow, blue, shocking pink or white. Sizes P,S,M. Made to sell for about $25. Gown alone, about $12.

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 1133 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10036.

SARAMAE adds 20th Century spice to this fluent gown and peignoir with a lacy see-through midriff. In Marcus' white "Linette" leno batiste of Kodel polyester and cotton. Sizes P,S,M. Made to sell for about $32. Gown alone, about $13.

KAYSER/PERMA-LIFT scatters a sky-full of butterflies over this lovely maxi wrap gown and robe. In Cortley by Cone "Free 'N Easy" voile of Kodel polyester and cotton. Lilac or blue. Gown: sizes 32-38, made to sell for about $14; robe: P,S,M,L, about $26.

Eastman Fibers

Kodel is the trademark for Eastman polyester fiber. Eastman makes only the fiber, not fabrics or fashions.

Everything seemed to amuse us • It was as if we'd had too much champagne • But all we had was each other's laughter • The people who make my clothes know the sensation •

John meyer
speaks your language

TANK TOP $10/SKIRT $15/DRESS $40/PRICES ARE ABOUT





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Meet the face of the future.

Young. Sexy. Sensational. Wouldn't it be divine to have facial skin the texture of your tummy? Utterly unlined. Flawless. DuBarry's been studying it for years. And here's the news: Six treatments. Developed by skin specialists. Creams and Lotions that are HYPO-ALLERGENIC. Yet divinely scented. And look at your new face. If that doesn't tell you everything. This will.

PENETRIZING WASHES: Search out air-pollution particles. Help remove dried surface tissue... gleamingly. For oilies, Penetrating Cleanser. And a rub-your-tummy-yummy, Cleansing Cream for Dry Skin. Rinse cycle: DuBarry Skin Freshening Lotion. Blots up any left-over cleanser.

TEXTURIZING TONERS: Our little refineries. Skin Firming Lotion helps make tummy texture. Helps taut-tighten pores. DuBarry Vibrance Masque. Stays creamy. Tingles. Leaves tummy-skin-faces blushing beautifully.

MOISTURIZING FINISHER: DuBarry Young Promise. Really pours on the dew! Rewarding? You'll pat your pretty tummy with pleasure. By the way. DuBarry is introducing an anti-inflation measure, now. Imagine, lower prices. It's almost unpatriotic not to try DuBarry.



the new
DuBARRY®





Lovesticks lick the toughest lipstick problem of them all with SMOOTH LIPSTICK.

Any lipstick can go on smooth.
Most lipsticks don't stay smooth.
They go on smooth. Then cake.
They start out moist. Then flake.
The color first looks gorgeous.
Then darkens on your lips.

What's the use of wearing
Glorious Peach if it turns into
Purple Plum?

With Lovesticks,™ none of this
awfulness can happen.

Lovesticks are SMOOTH LIPSTICK.

You put your Lovestick on.
It doesn't cake. It doesn't flake.

You eat your Lovestick off.
It doesn't leave a stain.

You put your Lovestick on
again, and you're putting it
on a clean, fresh mouth.

Light shades stay light. Bright
shades stay bright. Smooth lips
stay smooth.

With Lovesticks, you can kiss
and make-up and kiss and
make-up and kiss and make-up,
far far into the night and your
lips will look like they looked
when you first started out.

Lovesticks in 20 colors and 4
Lovestick glosses at selected
drugstores where fine cosmetics
are sold.

For spring you may want new
Love Smooth Pink, Love Smooth
Apricot and Love Smooth Orange.

Love

Love Cosmetics by Menley & James.

SWEET LORRAINE

... and what a thrill to receive your letter! I re-read it on the veranda, wearing my Swing Set culottes. (Made of Dupont nylon, you know; so very comfortable for lying about.) When next we meet I shall...♡



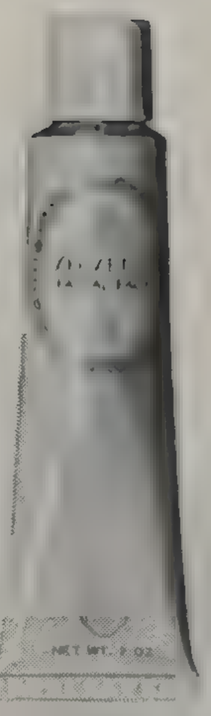
SHOWN: SWING SET CULOTTES, SIZES 32-38, $12. NOT SHOWN: MATCHING GOWN, SIZES S-M-L, $7; COAT, SIZES S-M-L, $11; LONG PAJAMA, SIZES 32-38, $10. MATCHING SCUFF, SIZES S-M-L-XL, $3.50. ALL IN AZURE / HONEYDEW; PEACH PIE / SUNSHINE; CITRON / GLACIER. AT FINE STORES EVERYWHERE. FOR THE NAME OF THE STORE NEAREST YOU, WRITE O'BRYAN BROTHERS, INC., 4220 BELMONT AVENUE, CHICAGO, ILLINOIS 60641.

LORRAINE

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New Oriental Mystery The Peel-Off Facial Masque

Give yourself a lovely little lift with Shiseido Facial Pack, an all-new see-through liquid gel that smooths on, peels off, leaves your skin deep-clean, refreshed, radiant! It's non-chalky, transparent, fun to use. Ask for Shi-say-doh at chosen stores.



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ALAIN ARNAUD FOR YOUNG COUTURE*
sends word from Paris that Trevira is his big answer for Summer. Then proves it in the soft French shapes he's done in a linen-lookalike by Reliable Textiles in Trevira® polyester and rayon. They're everything clothes must be now: beautiful, untroublesome, Trevira. Side-laced dress to blouse or not to blouse, about $65. Pantsuit, about $75. At Bonwit Teller, New York, all stores; Filene's, Boston; Giddings-Jenny, Inc., Cincinnati; Maas Bros., Florida, all stores; Jacobson's Stores, Mich., all stores; J. M. Robinson & Son, Los Angeles

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RICHARD FRONTMAN DESIGNS FOR THE TREVIRA ERA

Richard Frontman takes a jacquard carved with richness, lit with color—a jacquard that has to be Trevira. And does a subtly-shaped dress, belted in white stones. About $70. In Tioga fabric of 100% Trevira® polyester. Sizes 8-16. At Rich's, Atlanta; The J. L. Hudson Co., Detroit; Frost Bros., San Antonio; Julius Garfinckel & Co., Washington, D.C.; I. Magnin, West Coast, all stores.

SOUL FOOD

BY GENE BARO

The cult of Soul Food is a form of Black self-awareness and, to a lesser degree, of white sympathy for the Black drive to self-reliance. It is as if those who ate the beans and greens of necessity in the cabin doorways were brought into communion with those who, not having to, eat those foods voluntarily now as a sacrament. The present struggle is emphasized in the act of breaking traditional bread.

But for that matter Soul Food belongs also to the full culture of the American South. Poor whites as well as Blacks sup on Hopping John and dip their corn bread into the "potlikker" of the simmered greens. Barbecued spareribs, grits, pickled pigs' feet, sweet-potato pone, and many other such dishes are as natural to the Colonel's palate down South as to the poor man's.

Soul Food is in the best sense a basic regional cookery. It comes out of the back garden. It is the pea patch and the sustaining stand of corn. It is the hog in the pen and the chicken in the yard. And it is the farmer gone off with his gun to get a squirrel or a rabbit for the pot.

The supporting ingredients are few. Now and then an onion is used or a clove of garlic. Green pepper enlivens a few dishes or, more commonly, red pepper pods. Herbs are mostly from the field or garden. Spices are sparingly used because they are store-bought and expensive. Rice, flour, sugar, and salt are the irreducible necessaries apt to come from somewhere else.

I was long aware of the spare pleasures of this Southern kitchen but only became truly awakened to them when I had lived for a long while in rural north Florida. I was preoccupied with hunting and fishing in those days and recall with delight the steaming mugs of coffee (boiled, not percolated), the hot biscuits and corn bread, and the fried ham with red-eye gravy that helped us on our way into the grey duckless dawn. Could anything have tasted better? Maybe the cold sweet-potato pone I carried in a lunch pail with a drumstick of fried chicken when I went jigger fishing among the cypress knees at the edge of Orange Lake. In the scrub sometimes, after a hot chase, I would lie down on pine needles and oak leaves and drink the potlikker from some collards or turnip greens as if it were champagne.

A few times in those days I did a casual kindness and found, when I beat the mosquitoes to the door the next evening, a strange pot at the back of the wood stove. It might prove to hold a gift of black-eyed peas and ham hocks or a smothered pork chop or red beans and rice. Greedily emptied and finally washed, the pot would disappear in the morning.

Here, four recipes for marvellous Soul Food.

HOPPING JOHN

1 cup black-eyed peas
¼ lb. white bacon (diced)
1 small onion (diced)
Salt and fresh ground pepper
¾ cup steamed rice

Soak the peas overnight in cold water to cover. Change the water before simmering the peas until tender with diced bacon and onion. Salt to taste.

Cooking time is usually about 2 hours. When the peas are tender, add the rice that has been steamed separately. The rice should be fluffy and the peas' potlikker quite reduced. Cook a few minutes more. Add freshly ground pepper to taste and serve. The usual accompaniment is corn bread.

SWEET-POTATO PONE

3 cups finely grated raw sweet potatoes
½ cup sweet milk
2 tablespoons melted butter
½ teaspoon each: cinnamon, ginger, powdered cloves, and nutmeg
2 eggs
Salt
½ cup brown sugar
½ cup molasses or honey

Mix together potatoes, milk, melted butter, cinnamon, ginger, powdered cloves, and nutmeg. Add a pinch of salt and the molasses or honey. (Molasses gives the authentic pone; honey a dandified version.)

Beat together eggs and brown sugar, until the mixture is quite smooth. Add to the other ingredients and assimilate.

Bake in a slow oven for 1 hour in a well-buttered pan. The pone is best served hot, especially with ham or pork, but it makes an excellent snack sliced cold.

GREENS

1 lb. greens
Salt
Vinegar
¼ to ½ lb. pork
Optional: red pepper pod, clove of garlic

The lowliest of the Southern delicacies are greens, cooked almost always with some sort of meat of the pig. The greens may be collards, turnips, or mustards, kale, chard, or dandelion, even beet tops. The meat may be ham hocks, pork chops, hog jowl, salt pork, side bacon, even bacon dripping.

Preparation is virtually the same for all greens. They are picked over to eliminate tough stems and blemished leaves. They are then washed in several waters to clear them of sand. Afterwards they are set to simmering with water just to cover in a kettle with a tight lid—an iron Dutch oven is ideal.

Some cooks like to start greens at the boil turning the heat down after a few minutes. The meat is put in at the same time—a quarter- to a half-pound of meat to a pound of greens, depending upon the fatness of the meat. The greens must not taste too heavily of fat, but be lightly flavoured by it. The potlikker must be a subtle blend of the juices and flavours of meat and

(Continued on page 92)



Stay Hair

the miraculous modacrylic fiber by Kanekalon in wigs that really stay the way you want them to. They laugh at wind and rain. They rinse out and revive with a touch of a comb. No upkeep. No setting. They stow away in your handbag and come out looking like new. What more could you want in a wig that's so natural even experts can't tell if it's real? Stay-as-it-should hair, at fine stores everywhere. Just be sure you find Kanekalon on the label.

Keep-easy hair by Kanekalon **Kanekalon®** Osaka, Japan

The brassiere and what your mother never told you about it.



If you're not getting uplift, tighten the straps.

True or false?

Many women tighten the straps to get uplift. Then the back pulls up. So they tighten again.The back pulls up again. And on and on. Until the strap is digging into the shoulder. Women were never meant to have ridges in their shoulders.

Uplift comes from the design and structure of the cup itself. If the bra is right, you can drop the straps without losing uplift. Straps are only there to form and smooth the top of the cup.

Don't tighten the straps—get rid of the bra. It doesn't fit you.

A 34B is bigger than a 32C.

True or false?



It depends on how you look at it. The "34" is the measurement of the rib cage. The "B" is the size of the breast itself. Many women overestimate one while they underestimate the other—and end up with the wrong bra. We've changed a lot of women from a 34B to a 32C. There's no magic involved. Simply the proper selection and fitting of a brassiere.



A 34B is a 34B is a 34B.

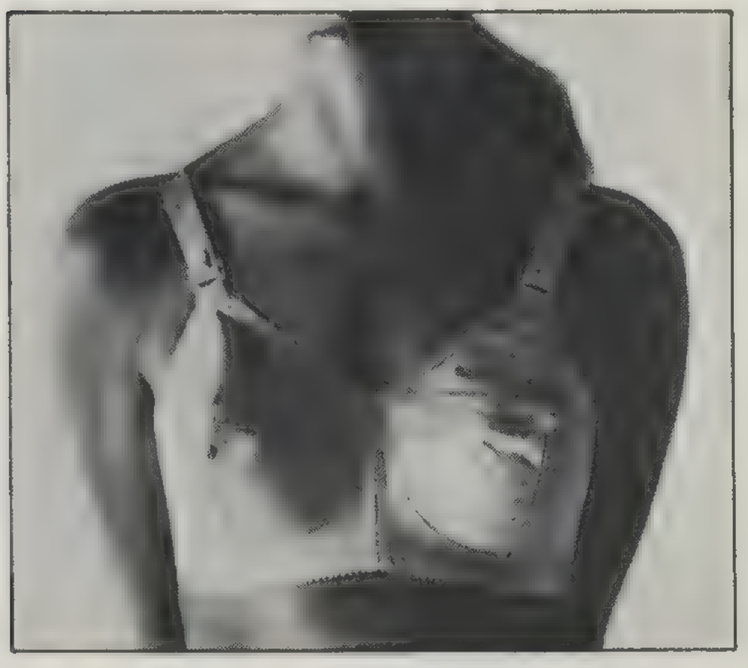
True or false?

False. If you wear a size 10 dress, you know that every size 10 isn't right for you. You probably try on at least six before you find one that fits the way you want it to. A brassiere is the same as a dress. There are a lot of different figure types and body variations within the same size. You have to try on a few brassieres before you find the right one. Maybe you want to look bigger than you are. Or smaller. Or more rounded. Maybe you need a longline. Or a low side. Or an extra-low back.

When you put on the bra that's just right for you, you'll know it. Just the way you knew about that dress.

If the cup wrinkles, the bra's too big.

True or false?



Sometimes true. Sometimes false. Maybe the bra is too big. But we often find that women buy bras that are too small, and that's why the cup wrinkles.

How is that possible? It's easy. The cup opening is too small and pushes the soft breast tissue against the rib cage rather than letting it flow to the end of the cup where it belongs. If your bra wrinkles, maybe it's because you think too little of yourself.

If you're flat-chested, get a padded bra.

True or false?



Many women who think they're flat-chested aren't. A brassiere directs and shapes the soft breast tissue. You can look flat-chested without a brassiere and still have a sizeable bust that simply doesn't project. The right brassiere works with the existing development and shapes it properly. Sometimes with padding. Sometimes without.

On the other hand, many women have a good bustline which simply doesn't go with the rest of their body. They may be tall, or broad-shouldered, or have wide hips. The right padded bra will create a normalizing effect and relate the bustline to the rest of the body.

There's just one thing to remember. There's nothing wrong with wearing a padded bra. But you should never look like you're wearing a padded bra.

Once a 34C, always a 34C.

True or false?



Some things never change. The bust isn't one of them. It changes when body weight changes. It changes when you have children. The Pill changes it. It changes from day to day. It even changes in the same day—from hour to hour.

Don't keep wearing a 34C just because it's what you've always worn. Always buy a new bra like it's the first one you ever bought. And always try it on before you buy it.

Insist on being comfortable. If you're not, the bra doesn't fit.

What's the answer?

By now you could teach your mother a few things about brassieres. But you still don't know which bra to choose. We think the answer is Bali.

You wouldn't believe the time and effort that goes into the creation of a Bali. When we design a new Bali, we test it on a live model who is trained to describe the fit and feel of the new brassiere. We design special fabrics for that brassiere. We plot the direction of every thread in that fabric. And exactly how much force will be placed on that thread when the bra is worn. It may sound silly to go to such extremes. But we've found it's the only way to make a truly comfortable brassiere.

After our new brassiere passes all the tests, every other brassiere made from that model must be an exact duplicate of it. There's no 1/16 of an inch deviation here or there. Either it's exact. Or it's not a Bali.

It probably sounds like the people at Bali are a bunch of doctors and engineers. Well, in a way we are. But we also know fashion. Just take a look at all the luscious fabrics and prints in the Bali line. Many with matching lingerie. After all, we believe that no woman should ever be uncomfortable in a Bali. And beautiful fashion is just as comfortable as beautiful fit.

If you'd like to know all the things a brassiere can do for you—and the things it shouldn't—ask your saleslady (or write to Dept. V, P.O. Box 1500, Long Island City, N.Y. 11101) for a copy of our booklet, "The Brassiere and What Your Mother Never Told You About It."

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Crepe Maracaine*
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division of Lehigh Valley Industries Inc. 1410 Broadway, N.Y. 10018 *Arnel and nylon

PANTENE.© TOTAL HAIR CARE.

FOR HAIR THAT WON'T TELL YOUR AGE BEHIND YOUR BACK.

It isn't just grey that makes hair tell its age. It's a loss of gloss. A brittling of texture. A thinning-out. A drying up.

Your hair, after all, is rooted in skin. And some of the shocks that flesh is heir to; hair, too. The thing is most women help their skin fight its age. With moisturizers, toners, emollients. But how can you help your hair? The same way.

With Total Hair Care from Pantene. Five co-ordinated products, each made here with Pantene's unique Swiss Conditioners. To moisturize, tone, enrich your hair.

THE TREATMENT DE PANTENE: Rich in proteins and emollients. To replace what nature may no longer provide. To make hair look younger, silkier, shinier. General Rule: Use once a month. And always after a coloring. (All things Pantene are specially good for color-treated hair.)

SHAMPOO DE PANTENE: With a rich conditioning formula. Why use it? Same reason you should wash your face with something other than plain old soap. To make it clean but not dry.

PRE-FORMING DE PANTENE: Un-tangles and quick-conditions your newly washed hair without undoing its body and texture.

FORMING DE PANTENE: *The* setting lotion. Gives your hair a shiny coat of body and thickness. And gives it the set of its life.

HAIR SPRAY DE PANTENE: Holds not only the set but the shine and the softness you've just achieved.

Total Hair Care from Pantene. So your hair won't tell your age behind your back.



HAIR DE PANTENE: TOTALLY BEAUTIFUL HAIR.

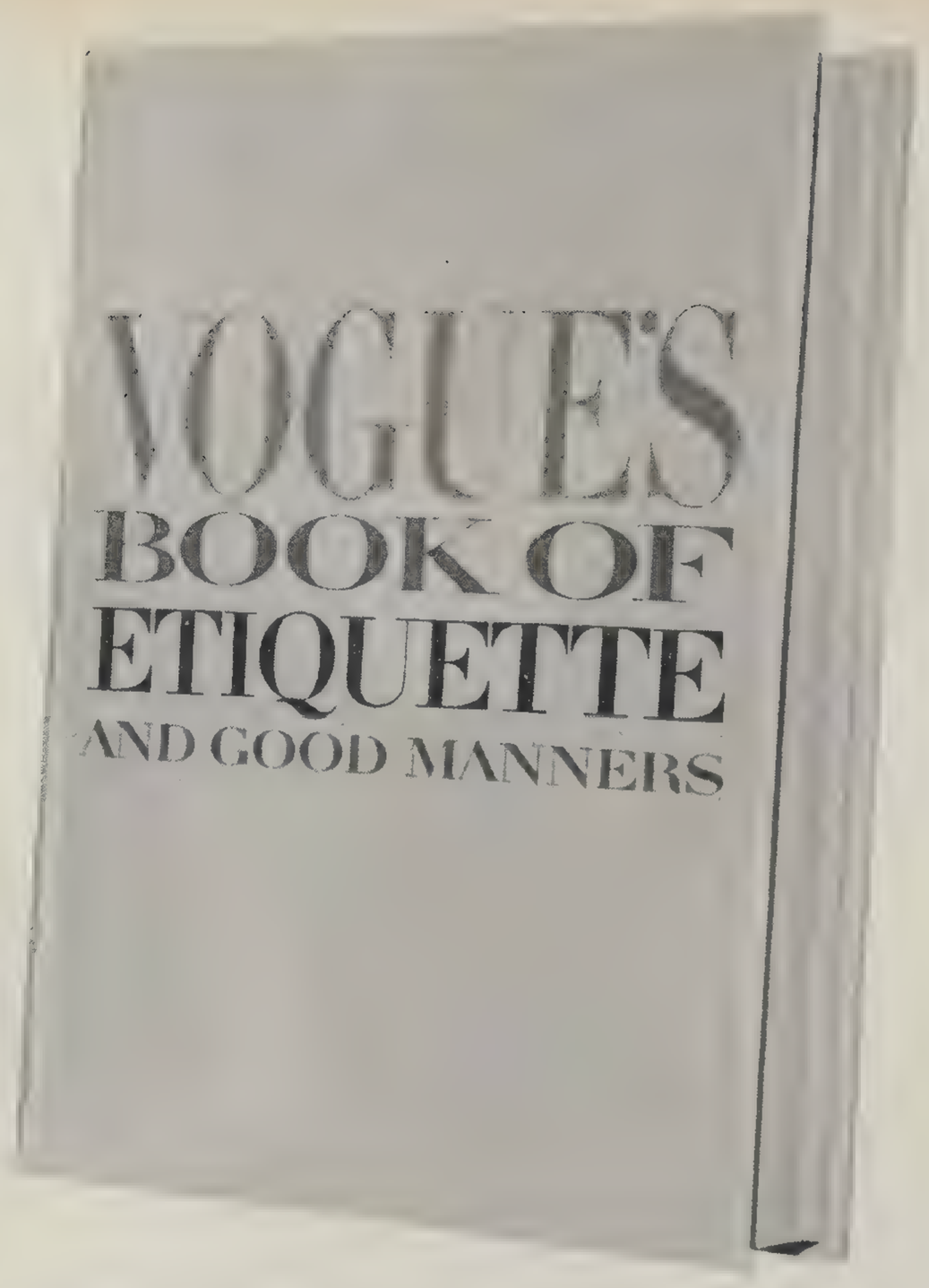
Only at the best stores and finest salons.



5 pounds, 17 chapters

of useful modern manners, social forms and procedures

new, completely revised reference library in one volume



Dramatic changes in our world have affected manners. There is more equality between men and women, more traveling, moving, interest in other religions and customs, variety in available foods. There are more people. Money is more evenly distributed. There is less space and privacy, less service.

As a result, woman's role today is more complicated and demanding than ever before. She needs a guide that is really modern and worthy of her, that can give her direction, acceptance, and—finally—distinction in whatever she undertakes as a wife, mother, career woman, hostess, cook, fund-raiser, taste-setter...and on...and on.

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2. After your exercises, you simply relax for about 20 minutes while keeping the belt around your waist.



3. Then remove the Sauna Belt. Your waist will already feel tighter and trimmer. Many persons have lost an inch or more the very first day.

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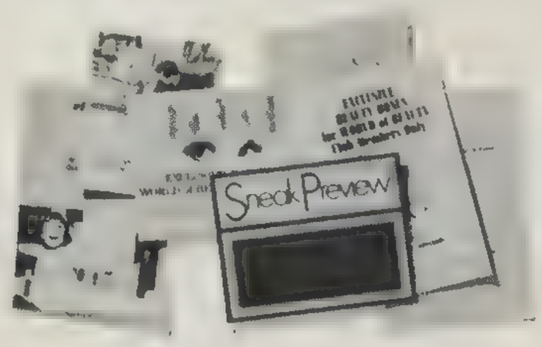


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SOUL FOOD

(Continued from page 80)

greens cooked to tenderness.

Count on a pound of greens to serve two or three people. Seasoning is traditional, a bit of salt, if the meat is not already strongly salted, sometimes a red pepper pod or two. A couple of tablespoons of vinegar is occasionally added to the pot and, even more rarely, a clove of garlic. Some dress the cooked greens with a few drops of vinegar.

Corn bread seems the inevitable accompaniment to greens, hot or cold. Corn dumplings make the dish festive.

CORN BREAD, PLAIN AND FANCY

1½ cups yellow cornmeal
½ cup white flour
4 teaspoons baking powder
1 teaspoon salt
2 tablespoons melted shortening
1 egg
1 cup buttermilk

There are nearly as many corn breads as there are Southern cooks. The variations are a matter of emphasizing coarseness or delicacy, blandness or richness, within a permissible range of textures and flavours.

This sturdy middle ground corn bread is made by sifting together the cornmeal (preferably water ground), white flour, baking powder, and salt. Add to this the melted shortening—bacon grease, butter, or Crisco. Work the fat into the dry ingredients.

Beat 1 whole egg in 1 cup of buttermilk (sweet milk may also be used). Add to the flour mixture and work until the liquid is absorbed into a batter. Stir until reasonably smooth and pour into a lightly greased iron skillet. Bake in a 400 degree oven about 30 minutes.

This is plain oven corn bread. The fanciness occurs when cracklings, chitterlings, or crumbled crisp bacon are added to the basic mixture (½ cup to the recipe above). Cracklings are the tried-out remains of ham rind or pork, and chitterlings are the crisped small intestines of hog. Each informs the bread with a special savour and delightful crunchiness.

VOGUE'S READY BEAUTY

How not to look forty—or thirty—or whatever age you don't want to look

"No woman need ever look 40" is one very agreeable tenet of Mary Kay cosmetics, an interesting skin program that evolved from a hide-tanner's experiments in applying to his own skin some things he'd learned about animal skin. The firm has representatives all over, beauty consultants who come to your house to analyze skin requirements and give makeup guidance away from the madding crowd. We put a snappy young brunette, fresh out of Edinburgh, onto the case. Mrs. Norma Hood, another good-looking brunette, arrived at her house from Horseheads, New York, explained the system which seemed eminently simple and sensible. Two things to do in the morning, two at night, five minutes each time. Lots of water. No soap. No tissuing off of creams. Everything gets "steamed" off, or removed with warm water. . . . Skin Freshener in the morning—splash off with warm water. Face still wet, stroke the proper shade of Day Radiance foundation onto skin. "If you keep your fingertips wet while applying it, you get a very translucent effect. And it stays all day, just pat it with water to reactivate it occasionally." . . . Cleansing Creme at night. Steamed off. Then apricot-coloured Super Nite Cream. "It's a skin-builder, and you should use it sparingly." She added that one jar should last two years, which pleased our Scottish friend enormously. . . . Twice a week she was advised to "vacuum" her face with Magic Masque, an oatmeal-like powder that you mix with water or lemon juice—or milk if you have dry skin. "It's like making a porridge. I do it with lemon juice," said our friend, "and it does have a remarkable whitening effect." . . . After several weeks of this, how does she look? Well, certainly nowhere near thirty. Which is the precise age she does not want to look. (Find Mary Kay in the Yellow Pages, or write Mary Kay Cosmetics, Dallas, Texas 75247.)

Citrus groove

We came to the conclusion, while swapping recipes with a one-up gourmet, that the only thing we don't put lemon on is chocolate mousse. Face, elbows, hair, Inner Woman—all are lavished with lemon. Zingwise, nothing else comes close, which is only one of the reasons it gives one's skin such a silky-cleanness. Menley & James puts piles of fresh lemon into Love's Fresh Lemon Cleanser, together with other gentle but persuasive agents, to clean your face. Slosh it on, out of its newly mammoth, citrus-yellow plastic bottle, and rinse it off with water. Your skin should feel neither shiny-greasy nor shiny-taut, only fresh and radiant as a buttercup.



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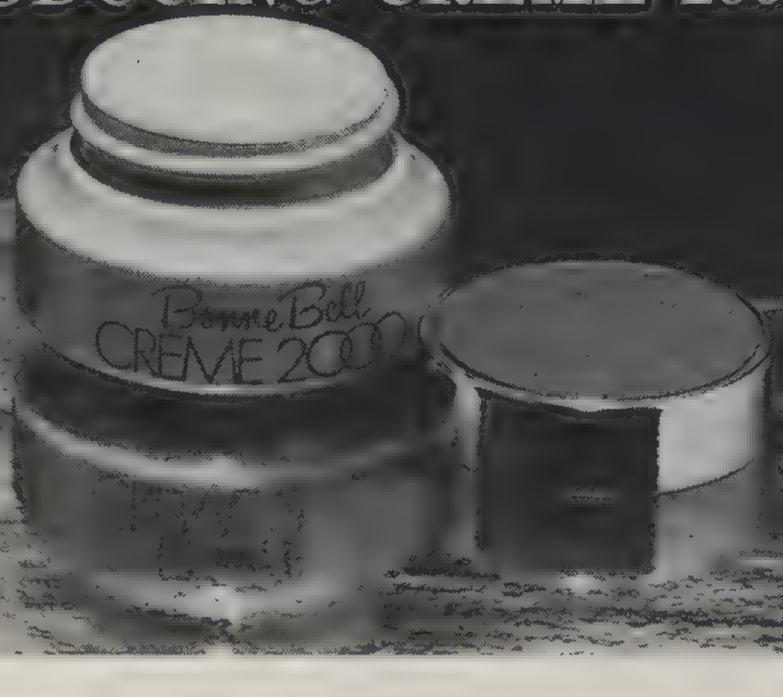


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VOGUE'S NOTEBOOK

THE D'ANDLAU-HOMBOURG SHOOT IN FRANCE

Eleven official hunt members, their guests and wives gathered at the Château d'Ittenwiller for a weekend shoot—a fourth generation tradition—given by the Comte and Comtesse Roland d'Andlau-Hombourg. The prizes of the hunt were the pheasant, hare, and partridge that remain wild only in this region of Alsace and a brace of parties and dinners, including a lunch in the field with the whole party around a great, open fire.













JACK NISBERG

1. Lunch at the shoot. 2. Comtesse Roland d'Andlau-Hombourg, M. and Mme. Jean-Claude Tiné. 3. Mme. Henri François-Poncet, Comtesse Christian de Pourtalès, Mme. Arnaud de Monbrison. 4. Vicomte and Vicomtesse Jean-Loup de Fontainieu. 5. Comte d'Andlau-Hombourg, Mlle. Corinne Dreyer. 6. M. Henri François-Poncet, Comtesse Christian de Pourtalès, Mme. Henri François-Poncet, Mme. Arnaud de Monbrison. 7. Comtesse Roland d'Andlau-Hombourg, Marquise Charles-Henri de Lévis-Mirepoix. 8. Mlle. Marie-Ange Gavoty, Comte Roland d'Andlau-Hombourg. 9. Afterwards.

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VOGUE'S NOTE BOOK

DOLLY'S DÉBUT AND BENEFIT IN NEW YORK



After the opening night of the movie *Hello, Dolly!* with its star, Barbra Streisand (who had to fight her fans to get in the theatre), many in the audience went to the dance at the Hotel Pierre for the benefit of the Police Athletic League. This organization helps over one hundred thousand children each year by giving them recreation and guidance and a share in the city's rich culture.













1. Miss Barbra Streisand, Mr. Richard Zanuck. 2. Mr. Louis Armstrong, one of the movie's stars. 3. The marquee of the Rivoli Theatre. 4. Mr. and Mrs. Michael Crawford. 5. Mr. and Mrs. Robert Evans (Miss Ali MacGraw). 6. Mr. and Mrs. Johnny Carson. 7. Mrs. John Mosler, Mr. Robert Douglas. 8. Mr. and Mrs. Henry Ford, II. 9. Mr. Frederick Cushing, Mrs. Pat De Cicco. 10. Mrs. Ford Niarchos, Mr. Charles Evans.





VOGUE'S NOTE BOOK

THE WEDDING OF PAMELA COLIN AND LORD HARLECH



Everyone said it was a great party after the ceremony at the Grosvenor Chapel when Pamela Talmey Colin, daughter of Mr. and Mrs. Ralph F. Colin of New York, married The Rt. Hon. The Lord Harlech in London. Only close relatives and friends came to the church and the lunch afterwards, given by the bride's parents at the house of Mr. and Mrs. Rory McEwen. It was blithe, happy, buoyant.



PATRICK LICHFIELD

1. Lord and Lady Harlech arriving for the reception. 2. The Earl of Snowdon, G.C.V.O., and Mr. Derek Hart. 3. The Hon. and Mrs. Raymond Bonham Carter with Mrs. Evelyn de Rothschild, *centre*. 4. Mrs. Ralph F. Colin, mother of the bride, with The Dowager Baroness Harlech, mother of the groom, and Countess of Airlie. 5. The Rt. Hon. Harold Macmillan and H.R.H. The Princess Margaret, Countess of Snowdon. 6. Mrs. Peter Denman; The Hon. Alice Ormsby-Gore, carrying her niece, Rose Rainey; The Hon. Victoria Ormsby-Gore; and Mr. Julian Lloyd. 7. Lady Sarah Courage and Mr. David Mlinaric. 8. Mr. and Mrs. Rory McEwen with Mrs. David Mlinaric, *right*. 9. The Rt. Hon. Hugh Fraser, The Rt. Hon. Selwyn Lloyd, Lady Elizabeth Von Hoffmanstal, and Lady Antonia Fraser.





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BY RICHARD GOLDSTEIN

Records for freaks and critics alike

When I first started listening to rock (without the roll), Warner Bros. Records Inc. was where you could expect to find the likes of Dean Martin, Frank Sinatra, and Sammy Davis, Jr.—potent pop symbols, to be sure, but certainly not youth bait. Who could have predicted that this same company would venture forth from the security of its parental niche to take on that most elusive of middle-mass markets, the rock audience? And who could have foreseen that in three years, Warner Bros. (and its subsidiary, Reprise) would come to dominate that market, offering a haven to some of the industry's most unrepentant refugees, earning the respect of freaks and critics alike, and accomplishing all this with wit, intelligence, and taste?

For me, Warner's emergence as a "hip" label began in 1967, with the appearance of its logo on the début album of San Francisco's least "marketable" band—The Grateful Dead. Of all the groups blossoming out West that year, the Dead seemed most problematic. Their emphasis on the formless energy of live performance was an engineer's nightmare, and their ties to the acid underground seemed like anything but a commercial asset then. Yet, they were signed and delivered to a studio in San Francisco where they turned out a competent first album, which was more than some groups were doing on other major labels.

If that move seemed audacious, it was soon dwarfed by the announcement that New York's least marketable group—the forni-fabulous Fugs—had been signed by Reprise. Some people reacted as though the D.A.R. had commissioned a Diego Rivera mural. But the Fugs had always intended their poetry for a mass audience and they found rock and Reprise willing tools.

Today, the Fugs and the Dead are firmly installed in the Warner's stable, along with Arlo Guthrie, Jimi Hendrix, Joni Mitchell, and such straight-and-narrow strutters as Petula Clark and Liberace. In fact, the Warner's roster is now the most diversified in pop, encompassing Van Dyke Parks, Tiny Tim, Ella Fitzgerald, and (through a recent subsidiary deal) the single most creative force in avant-garde rock, Frank Zappa.

All of these artists have changed considerably during their association with Warner Bros./Reprise, and usually that evolution has taken place with the encouragement (sometimes prodding) especially of four of the label's six producers: Lenny Waronker, Richard Perry, Andy Wickham, and Sonny Burke. It was Perry who gave Tiny Tim a context on record and made Ella Fitzgerald sound contemporary but not cosmeticized. Andy Wickham brought Ramblin' Jack Elliot out of the shadows of one-too-many folk festivals and into the country-rock mainstream. And Lenny Waronker (together with Van Dyke Parks) added forceful instrumentation to Arlo Guthrie's lyric delicacy, producing Arlo's best album, *Running Down the Road,* and answering the nagging question: Where do you go when Alice's Restaurant shuts down?

There is no company sound, but all four producers share a commitment to understatement. When an album doesn't really make it, there is always that smooth restrained simplicity about a Warner's record (even when it's rock-hard) that makes it sound real. I even like the company hype. And that's the rarest compliment a critic can pay.



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VOGUE'S SPOTLIGHT

London

BY QUENTIN CREWE

"An Englishman's castle is his home"

There is one certain way of insulting an Englishman and that is to suggest that he knows nothing about the countryside. An Englishman of the privileged classes, that is to say. It is the most marked difference between the island British and the continental Europeans. The French think of themselves only as Parisians. The Italians consider themselves Florentines, Venetians, or Romans. But the British believe that they are men of the soil and consider living in the city as a temporary penance to be suffered for financial reasons for the twenty middle years of their lives—and then only for four nights a week.

It is one of the charms of London that, while many of its buildings are centuries old, much of its excitement comes from the ephemeral manner in which its inhabitants treat it. It is a city of visitors, not of residents, and on Fridays its whole character changes when everyone assumes his peasant mien and gets ready for the real life of England—in the country. In the Stock Exchange and in Lloyd's on Fridays, the black coats and pinstriped trousers give way to smart tweed suits that would be unthinkable on any other day. The House of Commons operates only briefly and grudgingly.

The Duke of Alba, I remember, once altered all his travel plans because he found he was due to arrive in London on a Saturday. He had been brought up in Spain by an English nannie, and she had assured him that no one ever arrived in London on a Saturday or Sunday. There was some truth in her theory. People actually apologize for being in London at weekends or they appear defiant, protesting, as if confessing to a love of bad thrillers, that they really like London when it is quiet and empty.

The rest will sacrifice anything to the pastoral image. Sir Clive Milnes-Coakes's family once calculated that he had spent six months of his life on the platforms at Kings Cross and York Stations. Every weekend he would travel for four hours by train to his house in Yorkshire and, suffering from train fever, he always got to the station half an hour before the train left. He followed this routine for forty years.

The weekend is a return to feudal security, a refresher course from the earth. As the Duke of Marlborough once observed with Spooneristic aptitude: "An Englishman's castle is his home."

So the weekend is a rite with careful rituals. Attitudes change and the bucolic replaces sophistication. The recent, amazing Rembrandt exhibition in Amsterdam revealed how much of the world's art still remains in English country houses. Of the paintings and drawings exhibited, a large number came from private collections in Britain—from the Queen, the Duke of Devonshire, the Duke of Buccleuch. But at weekends this is not a subject for comment. An Englishman's castle is expected to be packed with art treasures. No one speaks of his host's "collection." The most that anyone will say is that the Burkes, for example, "have beautiful things." "Things" means priceless furniture, unique Sèvres china, a Caxton or two, and a few Botticellis.

Indoors is taken for granted. Outdoors is what counts. In winter, weekends are devoted to killing things—mostly pheasants. To be a good shot is to be certain of six months of luxurious weekends, for hosts with lots of pheasants will cheerfully ask people to shoot them, but would not dream (Continued on page 108)



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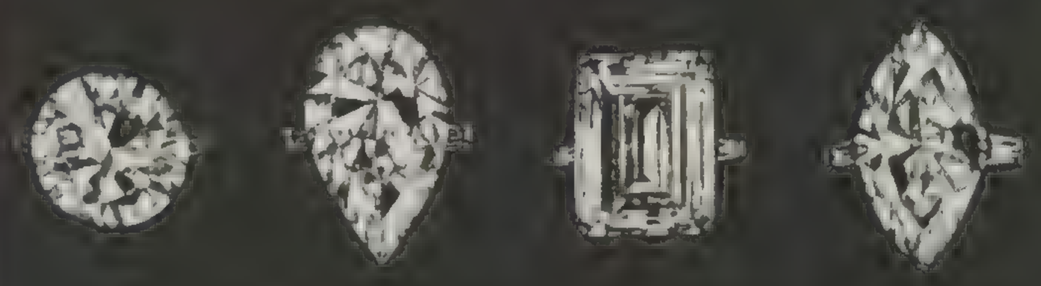


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Vogue's Spotlight: London

(Continued from page 106)

of having those people in the house at any other time of the year.

Anyone contemplating an English weekend should be capable of walking ten miles a day, be familiar with every breed of cattle, have a rough knowledge of ornithology and lepidopterology and crop rotation, and be able to identify any species of plant life without hesitation. Country life is the one field in which the British do not admire the amateur. You will never hear a true Englishman say that he can not remember the differences between an oak and an elm, while he will merrily confess to being unable to distinguish poetry from prose.

The next change that comes over the British at the weekend is a sudden desire to join in things. An English country house is one of the hardest places in which to get any sleep at all, largely because one's services are constantly in demand for games. As soon as dinner is over, someone suggests, albeit apologetically, a game.

The kind of game varies with the kind of household, from the extremely rough to the wildly intellectual. At Marchmont with the McEwen family or with Lady Hesketh at Easton Neston, it would be no surprise to break a limb, for they play endless games of violence in the dark. With almost any Guinness, the games involve dressing up and acting. With Lord Howick, the games require a combination of intellectual ingenuity and general knowledge usually possessed only by university professors. Naturally everyone has to say he is no good at whichever class of game is suggested. Naturally he must also be extremely skillful at it.

Then there is the question of food. Together with the reversion to the soil goes a corresponding return to mediaeval eating habits. The number of meals is stepped up from three to four, each one vast. Breakfast ideally should provide eggs and bacon, kippers, haddock, kedgeree, ham, devilled pheasant, kidneys, potatoes, and toast and marmalade. The emphasis is on choice. Duff Cooper used to maintain that, when staying with Lord Kemsley at Dropmore, this conversation took place with the butler.

"Would you like tea or coffee, sir?"

"Tea, I think."

"India, China, or Ceylon?"

"Oh, India."

"And do you want milk or lemon, sir?"

"Milk, please."

"Jersey or Guernsey, sir?"

"Oh, for God's sake, bring me a brandy and soda."

Then there is a three-course lunch. And then tea with scones and sandwiches and cake. Then a four- or five-course dinner.

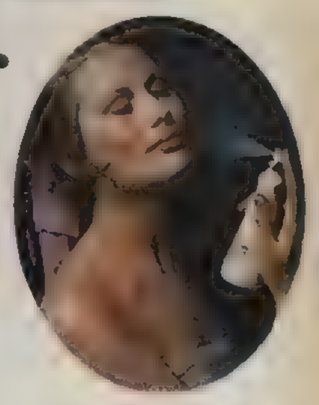
At dinner there is another game—wine.

Any regular weekender is expected to be able to tell at a sip what wine or what port he is drinking. I believe that this is quite impossible, the only hope being to know your host's cellar and thereby narrow the guess. Yet sometimes I have been amazed by the palates of my fellow guests, one of the most talented being Roy Jenkins, the Chancellor of the Exchequer. I have known him three nights running to be unerring in pronouncing both the château and the year. Nevertheless it is a risky game, for the British, with their odious love of practical jokes, are quite liable to produce a medicinal wine in the hope that some gullible guest will assume that it must be the best port.

Of course, practical jokes feature largely at weekends, the worst being engendered by the British passion for ghost stories. After an eerie session of nominally authentic tales of headless cavaliers and immured nuns, you may be sure that someone will appear in your room at two in the morning, dressed in a sheet and clanking with chains.

All in all it takes a stalwart person to survive a British weekend. It takes, indeed, a countryman.

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VOGUE'S SPOTLIGHT

Books

BY ANTHONY WEST

Victorian Painters, "*enjoyable*"

Some may feel that the extremely enjoyable picture book *Victorian Painters* (G. P. Putnam's Sons) is not worth bothering with because it has little to do with art or painting as they are understood today. But while it is in the main true that the painters of the English school were happily marching into a cul-de-sac throughout the period covered by the book, their work is full of interest for those of a curious, literary, or anecdotal turn of mind. It is all very well to write off "Flaming June," the painting that appears on the book's lusciously sexy cover (and again within it as a full-page colour plate), on the grounds that it is indefensible as a work of art and bland almost beyond endurance as a display of technique—the fact remains that it is a marvellously bold expression of unabashed delight in the sexual equivalent of what is known in reference to winter sports as *l'après ski.*

When one looks to Jeremy Maas's informative text to find out who was responsible for this hedonist's dream of bliss, it is to be told that it was produced in the course of his last illness by Lord Leighton of Stretton, one of the stuffiest and most uptight of late Victorian Royal Academicians. Not that it took the imminence of death to turn the noble Lord on. As anyone who studies this book attentively will soon see, his "Perseus and Andromeda" and his "The Garden of the Hesperides," both painted some years before "Flaming June," are masterpieces of eroticism that make rather more than the most of the symbolic possibilities inherent in the scaly muscularities of dragons and great serpents.

The interest of these paintings lies, however, less in the fact that they are very frankly and openly representations of women experiencing sexual ecstasy than that they are depictions of frozen motion. That is to say that they deal with a specific instant in time and that they derive such meaning as they have from having a place in a linear series of such instants. Unless the person looking at the painting has been clued in by means of an explanatory title or a sufficiency of internal evidence to enable him to place the instant in the story line as conceived by the painter, the thing isn't going to work. For it to do so, the viewer has to be able to imagine what has been happening and what is going to happen next.

This doesn't mean that the paintings have the merely supportive function of book illustrations, though some of the duller examples provided by Jeremy Maas are open to that criticism. At its best this kind of painting is an invitation to an imaginative collaboration. The viewer is invited to re-see a story with a fresh visual interpretation provided by the painter. What this business was all about becomes beautifully clear when one looks at Sir Lawrence Alma-Tadema's "Expectations"—a painting that was something of a hit when it was sent to Paris to be exhibited in 1889. It is a horrible, or laughable, piece of work if it is thought of in relation to what was being done by Monet and his peers at that time.

But that is the wrong relationship to think of, and Jeremy Maas very rightly points out on the same page on which he reproduces "Expectations" that its creator died three years before Hollywood gave birth to *Intolerance*. A couple of pages further on one is faced with a clear anticipation (Continued on page 112)



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Vogue's Spotlight: Books

(Continued from page 110)

of the epic style of De Mille—Sir Edward John Poynter's "Israel in Egypt," a Royal Academy success in 1867. This piece of photographic realism not only looks like a still from a movie, but it even has a background history of a cinematic character. It shows the children of Israel hard at work towing a granite lion on a heavy wooden trolley towards the temple where it is to be installed. Sir John Hawkshaw, a civil engineer, acting in the rôle of technical advisor on the picture, told Sir Edward that if the lion really was made of granite and not of papier-mâché, the number of extras he had on the tow ropes wouldn't be able to shift it. So the painter took up his brushes and painted in a lot more sweating slaves.

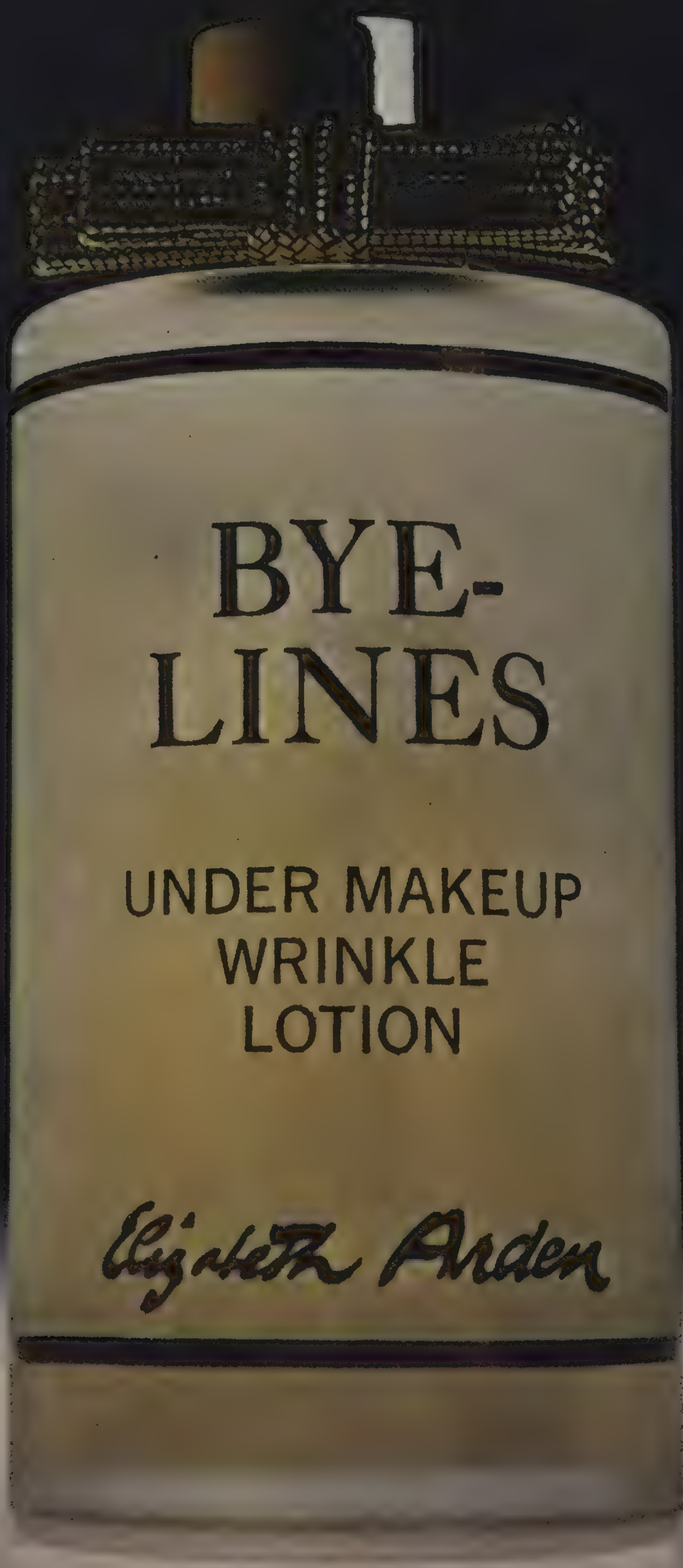
Going back from this picture to "Expectations" one sees at once that it, too, is part of a superspectacle—in a matter of seconds the film will cut to the hero of the story and will show him climbing into a small boat and setting out for the island on which we have already seen the heroine waiting so anxiously for him. As soon as we have recognized that he is young, handsome, and a centurion, we will cut back to the artistically entirely meaningless flight of marble stairs on the right-hand side of the picture, and we will see her, now sure that her beloved is coming, run helter skelter down them, in order to be on the marble quay in the sheltered cove below when he finally makes it.

Triggering such kinetic reveries and clothing them with authentic Roman detail was precisely the business of "Alma-Tad —of the Royal Acad—of the Royal Acadamee," and to make sure that his moods were as Roman as his detail he transformed his cosy house in then suburban St. John's Wood near London into a Roman villa, all marble and magnificence, making it into a glorified set in which he lived out the fantasies that he painted. The truth staring one in the face from Sir Alma-Tadema's work comes even more strongly into the open in the paintings of Sir William Quiller Orchardson, a man with a superb sense of drama and spatial tensions who used oil paint as if he loathed it and loved dirty yellowish browns.

The Anglo-Irish novelist George Moore, who felt that he understood the French Impressionists, saw Sir William's work as the embodiment of "the supreme vice of modern art which believes a picture to be the same thing as a scene in a play." Trapped in the frame of reference of his own period, poor Moore was not to know that he was talking about a man who had been born too soon and who had the gift of composing for the wide screen. All his pictures, whatever their size, are enormous—and filled right up to the edges with their emotional content in spite of their physical emptiness. When one looks at his painting of the marriage of a young woman and an older man starting to break up, "The First Cloud," one recognizes the work of a genius who had everything but the motion-picture camera he needed to make full use of his gifts. Beyond that, one is forced by this terrible painting and superbly informative image to realize that the moving picture was struggling to be born all through the period covered by this anthology.

The book shows that the birth pangs of the new form began as early as the 1840's and that the cinematic narrative vision was already dominating the English school of painting before the wet-plate camera had become obsolete. It might be supposed that a record of the progressive mechanization of the visual imagination of the most industrialized European people of the day could only be a dismal thing. But although there is a good deal of sheer philistinism in this anthology, there is also much that is charming and delightful. The English obsession with minute particulars and with a species of lyricism of the ordinary does, once in a while, produce a marvellously pristine penetration of the visible world in which its wonder is created anew.

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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

Women in Love, "*fascinating try*"

Women in Love is one of those films of literary origin that, if you know the novel, seems inadequate and, if you don't know the novel, may well seem incomprehensible. In this case, one can not altogether blame Larry Kramer, the writer and producer, and Ken Russell, the director. D. H. Lawrence's novel, a work of great complexity animated by an intensity sometimes bordering on hysteria, is itself a dark and mysterious document.

The ostensible story is of Ursula and Gudrun Brangwen, two sisters living in the Midlands just before World War I. Ursula falls in love with Rupert Birkin, the school inspector, who is already involved with Lady Hermione Roddice, an intellectual hostess of the neighbourhood; Gudrun falls in love with Gerald Crich, the son of a local mineowner. Each girl pursues her fate. One relationship ends ironically, the other tragically.

But the story is more elusive than that; and, confronted with Lawrentian ambiguities, Kramer and Russell have chosen to resolve many of them in a single direction—to such an extent, indeed, that some may wonder why the film is not called *Men in Love*. This sharper homosexual emphasis in the film seems an obvious response to the preoccupations of our own time. Yet it is by no means clear that the film does injustice to unconscious tendencies in the book. Consider Lawrence's imagery:

> "You seem to have a lurking desire to have your gizzard slit, and imagine every man has his knife up his sleeve for you," Birkin said.
>
> "How do you make that out?" said Gerald.
>
> "From you," said Birkin.

Birkin was based on Lawrence; and Alan Bates, made up like Lawrence, plays the part well in a generally subdued vein. Crich, whom the novel describes as "erect and taut with life, gleaming in his blondness," is acted by Oliver Reed, a dark, stocky man with an unfortunate resemblance to Jerry Colonna. Though Reed is a serviceable actor, a good deal of the contrast between the two men emphasized by Lawrence disappears in the film. Hermione, inspired by Lady Ottoline Morrell, receives something of a revue-skit performance from Eleanor Bron.

The two girls—suggested by Frieda Lawrence and Katherine Mansfield—are well played by Jennie Linden as Ursula and Glenda Jackson as Gudrun. Miss Jackson in particular conveys the repressed hysteria of the novel with great delicacy and force. The concluding scenes, when the lovers go to the Tyrol on a skiing holiday and Gudrun and Crich torment each other in savage quarrels, come off with immense power.

Yet motivation and behaviour remain unclear, as of course they do in the original. Still, the novel, with its more highly-charged complexity, preserves the impression that the mysteries have a solution—an impression that Russell, the director, does not quite produce in the film, where much of the action seems merely gratuitous and unintelligible. Where Russell succeeds marvellously, though, is in the evocation of the atmosphere of the time—the girls, their hats, dresses, gait; the sooty ugliness of the mining town; the flickering lights of a boating party at night; the comfortable rudeness of a Tyrolean mountain lodge. *Women in Love* can not be claimed as a success; but it is a fascinating and intelligent try.

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SLIGHTLY HIGHER IN THE WEST

FOOD IN VOGUE

BY NINETTE LYON

H.E. THE AMBASSADOR M. NURI BIRGI: THE FRAGILE, FUNNY ARTS

His Excellency the Ambassador M. Nuri Birgi, Permanent Representative of Turkey to the North Atlantic Treaty Organization, feasts his guests in Brussels on beauty, humour, good food. In his house, amusements for the eye range from rare and fragile Beykoz vases—eighteenth-century Turkish opaline—to pebbles painted by the Ambassador, one to mimic a bare foot. The Ambassador works out the subtleties of his Turkish menus with Ibrahim, a former shoemaker who learned to cook in Turkey and Paris and who sees cooking as art—not science. In giving his recipes, Ibrahim warns that amounts and timings must not be taken too exactly. Success depends on knack, a shrewd eye, a delicate taste. Here, one menu with recipes for starred dishes.

Turkish dinner menu, with wines

Cacik—cold vegetable soup with yoghurt*
(pronounced "jar-jic")

Wine: Kaefferkopf '66 (Kaysersberg region)

Zeytinyagli Enginar—artichokes, beans in oil*

Bolu Kebabi—eggplant with meat sauce*
(pronounced "boo-loo"—named for a Turkish province famous for its cooks)

Château Laroze '64

Muhallebi—Cream of Rice pudding with black-currant jelly, almonds, kirsch

Château d'Yquem '61

Turkish meats or vegetables are often accompanied by yoghurt and paprika

Cacik (four or five servings)

1 cucumber	4 tablespoons vinegar (wine or cider)
1 lb. ripe tomatoes	½ teaspoon mild paprika
2 green peppers	1 pint yoghurt
1 or 2 cloves garlic	1 tablespoon chopped dill
Salt and pepper	

Peel, seed, and cut up vegetables. Marinate in vinegar and salt for two hours. Drain; put through food chopper and force through a fine sieve with pestle, or liquefy in electric blender. Add pepper and paprika. Chill soup and yoghurt; mix before serving. Garnish with chopped fresh dill.

In Turkey, cold dishes are generally prepared with olive oil, lemon, and a little sugar.

Zeytinyagli Enginar (four servings)

4 artichokes	3 tablespoons lemon juice
1 lemon, halved	Salt
2 carrots	1 teaspoon sugar
1 onion	1 lb. broad beans or lima beans, shelled
1 cup olive oil	

Cut artichoke leaves off closely; remove chokes. Rub each artichoke bottom with cut lemon half, drop into water containing juice of other half lemon. When all artichoke bottoms are ready, drain and arrange in heavy pan with oil, lemon juice, salt, and sugar. Add 2 cups water and onion and carrots, peeled and coarsely chopped. Cover and cook gently 30 minutes. Add beans (skin broad beans first); cook until tender. Drain vegetables; arrange in shallow dish. Boil broth to reduce to 1 cup. Pour over vegetables; chill.

Sis Kebab (shish kebab) is of Turkish origin and Saslik (shashlik) is a corruption of *sis* meaning "skewers." In Turkey, the *sis* of meat are cooked separately from the vegetables; vegetable juices keep the meat from broiling and make it tougher. *Kebab* means "grilled" or "cooked." A Frenchman in love may say, "Je suis cuit" (I am cooked); but a sentimental Turk says, "My heart is a *kebab* of love."

Bolu Kebabi
(four servings)

1 lb. boneless shoulder lamb
2 tomatoes
2 cloves garlic
1 sprig thyme
1 bay leaf
Salt and pepper
4 small round eggplants
¼ cup butter

Cut meat in small dice; peel, seed, and chop tomatoes coarsely. Combine in a heavy pan with garlic, thyme, bay leaf, salt, and pepper. Simmer 30 minutes; remove garlic, thyme, and bay leaf. Sauté unpeeled eggplants in butter, 3 or 4 minutes on all sides. Remove stems and cut almost in half lengthwise; remove seeds. Arrange eggplants in a shallow ovenproof dish and fill seed cavities with sauce. Add ¾" water to the bottom of dish. Bake covered 45 minutes at 275°-300°.

Shopping note: Canned vine leaves from Greece or Turkey are in fancy-groceries departments.

***Dolma* means "stuffed," whether vine leaves, cabbage, chicken, or fish. *Yaprak* means "leaf," whether lettuce or another edible leaf. The classic *dolma* is prepared in a vine leaf.**

Yaprak Dolmasi (four servings)

1-1½ lbs. vine leaves, fresh or canned	2-3 oz. tomato paste
1-1½ lbs. lamb or veal, boned and chopped	1 small clove garlic, finely chopped
1 tablespoon chopped fresh mint	Salt and pepper
2 tablespoons chopped fresh parsley	¼ lb. raw short-grain rice
1 large onion, finely chopped	4 tablespoons melted butter
	2-3 tablespoons lemon juice

Blanch fresh vine leaves in boiling salted water 10 minutes, or rinse canned leaves to remove excess salt. Mix all other ingredients except lemon juice. Shape mixture in rolls as long as your little finger and plump enough to fill a vine leaf. Wrap each in a leaf, folding the edges in amply and rolling tightly. Arrange *dolmas* carefully in a saucepan. Add about ½ cup water and the lemon juice; *dolmas* should be half covered by water. Place a plate a little smaller than the pan on top of the *dolmas* to stabilize them. Cook over moderate heat 1 to 1½ hours, adding more water if necessary. Serve the *dolmas* with their juice; or serve the juice separately along with yoghurt (room temperature, lightly salted).

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Dress by Mignon

HOROSCOPE

March 1 through March 15

ARIES, March 21—April 20. You may find your best advantages in the social scene as the month begins. The first six days, put forward your most significant programs. Your ruler, Mars, at home in your own sign is strong—particularly helpful in getting business associates to appreciate the wisdom and strength of your proposals. The new moon, on the 7th, emphasizes your popularity; but devote yourself to one you love over the weekend—until the 10th. You can afford to relax and not pressure partners from the 12th to the 14th. A judgment you might make then would disappoint you. New financial ventures are not wise, either.

TAURUS, April 21—May 20. *Your quiet, mild disposition may be ruffled during the first five days by a flurry of decision making. Mercury in Aquarius, the sign of unexpected happenings, tests you. Respond late in the day on the 6th. The new moon will aid you on the 7th. Your ruler, Venus, in Pisces is exalted and supports you by the power of the Sun, protecting any financial venture. On the 10th, the one who loves you proposes something you've dreamed of. Accept at once. On the 13th you return to acting on the decisions made at the beginning of the month. Reviving an old friendship is rewarding, if you can arrange it in the afternoon or early evening on the 15th.*

GEMINI, May 21—June 21. If you have an idea in the evening on the 1st, you should complete your plan then. Put it into motion on the 3rd; do not wait until after the 5th to introduce it. Do not agree, nor promise anything, on the 6th. That is a deceptive day. You will feel that the situation is too good to be true, and you will be right. The 8th changes everything. Someone you've known for many years could end the friendship; since you are prepared, avoid a confrontation. If, instead, you wish to give up someone, do so on a more favourable day. You will see the wisdom of such a decision in time. A new idea occurs to you on the 9th that will involve a financial windfall, if you follow through on the 12th and 13th—the winning time.

CANCER, June 22—July 22. You are not sure whether to give your attention to love or to business. It would be better to devote the first nine days to seeking every advantage from those who need your services. Do not oppose a member of the family on the 8th; that might have a far more serious outcome than you anticipate. The new moon is in eclipse that day in Pisces, a Water sign: There will be emotional repercussions. Since the beginning of the month was your best period, let the new moon unfold and take your direction from the events between the 7th and the first quarter on the 14th. You will be happy to have let time guide you. Much of your year will depend on this new moon.

LEO, July 23—August 23. *During the first five days, those you work with will appeal to you for advice and help; give it gladly then. The 8th, with the eclipse of the new moon, is not a day for action. The best course for you is to study the events at the first quarter on the 14th. The changes at that time will give you some guidelines; respond accordingly. The opposition of Saturn and Jupiter forces an adjustment for all fixed signs like yours. You are not alone; this aspect affects world events. To quarrel over an idea on the 14th may cost a friend. Reserve your opinion for another new moon. Rest on the 15th. Your energies seem depleted, because you have nothing to excite you at the moment.*

VIRGO, August 24—September 22. On the evening of the 2nd, your services are sought by your old clients as well as new ones. Good, reap the harvest until the 8th. On that day the eclipse of the new moon brings new business people, starts a new cycle for you with money coming from new sources. You may have to abandon the old connections. Give yourself at least a week to make decisions. These are history-making days for you. The time factor gives the clue: A fast answer precipitates business losses. Someone you love may try to press an advantage; if you were to give way on the 15th, disappointment would result. The responsibility would be more than you could support. A conservative program ought to be less hazardous at this time.

LIBRA, September 23—October 23. You will receive many interesting proposals during the first five days; unless one of those on the 5th comes from a new source, forget them. After the 10th, when you will enter into a new program, a new enthusiasm engages you completely. You have exciting Uranus in your sign now, bringing new adventures continually. Do not give up a new friend on the 8th. Do not force answers nor impose your will on the 15th. Though patience is not your forte, comparison buying is: There are no good buys at the moment. Uranus has new plans for you; wait until they are spelled out. While waiting, design something new.

SCORPIO, October 24—November 22. *You are filled with new ideas. Try them on your partners until the 6th, then relax. The eclipse of the new moon on the 8th emphasizes Jupiter's facing (while in your sign) Saturn, which is in opposition. A change of your plans will have to be considered. You may have to put an idea aside for a time; as an old, unfinished chore must be completed. Get it done! Jupiter will be good to you at a later date; nothing is lost, simply postponed. Your impatience won't help. Put your abundant energy into promoting a cause that you enjoy; you will receive praise and gratitude. Preserve each idea now and develop it fully, to use later at a more opportune time.*

SAGITTARIUS, November 23—December 21. When the Sun and Venus are in Pisces (Water), as they are now, you always feel exiled. Mercury is behind you for the first five days, if you write letters or communicate your ideas to others. Your ruler, Jupiter, is making a grave decision during the eclipse of the new moon on the 8th. You will have to wait a week to see its meaning in your life. It would be wise to evaluate records in order to choose which path you should take. Sunday, the 14th, is a soul-searching day. Sum up, then make the kinds of plans that take time for fulfillment. This is a turning point for you. Saturn is opposite your good luck, Jupiter. Much of your future rests in decisions of others now.

CAPRICORN, December 22—January 19. This is the first new moon with an eclipse, on the 8th, which will strengthen the opposition of Jupiter (decision) to your ruler, Saturn. This means changes in the plan of your life, exactly on the day of the new moon, the 7th, even though you were very active and successful on the first five days. Hurry through those duties that you have not completed before the 8th; then allow the week of the first quarter of the moon, until the 14th, to give you direction. On the 14th, Saturn seems to caution that both opinion and action should be withheld. The public will protest a political judgment. A waiting time is best.

AQUARIUS, January 20—February 18. *You seem to have much to say the first five days, and you are backing it up with action. Finish with your campaign on the 6th. Your ruler, Uranus in Libra encourages your brisk opinions; and Jupiter endorses your judgment, bringing you opportunities and luck. This good aspect will come again. Let it go for the moment, until the eclipse of the new moon on the 8th, which is very significant. It identifies a position for you to assume. Your planet is in the sign of civic and social activities; think in those terms. No one gets on with others in humanitarian efforts better than you. You have something to impart now; get it said.*

PISCES, February 19—March 20. Your birth month—with Venus at your side bringing benefits: social, love, and money—starts with nine remarkable days. The eclipse of the new moon on the 8th means a more substantial plan and better programs to be put into effect. Do not express dissent on the 6th, for you are safe, with more good to come. Your ruler, Neptune, is in the idealistic sign—Sagittarius. You may attract new love on the 10th. It could endure, if you are not too extravagant in promises at the start—a standard you may find it hard to sustain. Enjoy the new love, but keep it smooth. Do not allow the excitement of love to distract you from the opportunities that came at this month's start.

BY MARIA ELISE CRUMMERE

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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES



1



2



3

4

5





JOHN COWAN

On the Spring Scene

1, 2, Paris: Top gear for country weekends worn by ***Christer Rydeberg***—double-faced cashmere coat, pale and deep grey. Cerruti 1881, Paris. With his terrier, Ritz, he wears the important vest-suit, this in brown glacé kid, brown turtleneck. Christian Dior, Paris. ***3, 4, Rio: Prince Juan de Borbon*** in Bill Blass's snaky print in deep to light neutrals, surah cotton, $30, and Blass's black linen shirt suit, $85. Both are at Bonwit Teller. ***5, Trinidad: Christopher Lynch's*** design: big-brim python hat, sold at Mr. Fish, 17 Clifford St., London. ***6, New York: Gilles Dufour*** in the fringed chasuble, matching trousers, of honey-colour suède by Pierre Cardin. Chasuble, $125; pants, $145. To order, Lord & Taylor. Brass-studded Moroccan belt, $25; Madonna, 304 E. 53rd St.

GELBSMAN

6

If the fine,
silky bloom
on her complexion
looks as artless
as a child's . . .

and if
she never
stops being told
how lucky
she is
not to need
make-up . . .

she's got
to be covered
from brow to bosom
with Germaine Monteil's
fabulous new
Acti-Vita cream foundation
(brimming, of course,
with skin-silkening,
bloom-producing
emollience) . . .

and buffed
to petal perfection
with Acti-Vita
Transparent Powder.



Acti-Vita Translucent Cream Foundation
and Acti-Vita Transparent Powder by

Germaine Monteil

MARCH 1, 1970

VOGUE's eye view: Mme. François Catroux has a great new dress to show you



The slim and easy midi with leg-o'-mutton sleeves

ARNAUD DE ROSNAY

Saint Laurent

did it—designed this perfectly delicious two-piece midi in black-white-and-beige cotton print with a slim, easy skirt and pouffy leg-o'-mutton sleeves covering the arms of a minxy little laced-up basque bodice.... And don't you just know that every girl in her right mind is going to jump at it? Slender, shiny-haired girls like Betty Catroux who love everything that's going on here—the shape, the length, the proportion—the whole gay and romantic new mood it creates. Especially as Mme. Catroux wears it at left—with Saint Laurent's laced boots and his suède dog-collar, like a luxe-y Ace bandage around her throat, this is as pretty a dress-look as any you'll see this spring. And you're about to see lots, starting next page.... Basque top, about $80; the midi skirt, about $65. At Saint Laurent Rive Gauche, New York; Kaufmann's, Pittsburgh; Bonwit Teller, Chicago; Sakowitz, Houston.



Doing it their way—only: the Nifty dressers Think a lot and go ahead

Eeny-mini-midi-maxi—there are so many lengths your skirt can be, so many moods, so many ways to vary your look this spring.... Everybody's up to something: **Robin Butler** has got herself some divine laced boots of bright-green suède to wear with a fringed, green crochet midi dress...is mad to have a fox-lined grey snake coat for her slit-front grey jersey midi...also an enormous Indian shawl in rusts and greens to wrap as a skirt over a flower-and-check mauve cotton shirt, with lots of tiny little things around her throat—a thin gold wire with dangles, black velvet ribbon, a coral choker—plus a really big rolling straw fedora....The big hat big everywhere. **Contessa Consuelo Crespi** adores it with a bare midriff and a midi hinged on the hips like a sarong. As for her chums: "**Donna Marina Lante della Rovere** in longest skirts morning, noon, night...long wavy hair with scarfs tied to give small round head...amusing d'Annunzio white makeup with mauve-shaded eyes. **Audrey Hepburn Dotti** still has passion for short skirts, but ordered sleeveless beige maxi coat showing sleeves of short white dress underneath. **Princess Marina Wolkonsky** wears only Balkan folk dresses, boots, African jewellery. Fringed Moroccan shoulderbag in patterned leather—the rage of Rome. Ditto gypsy way of wrapping belongings in knotted scarfs."...**Berry Berenson's** folding scarfs like pirate bands, tied around her head and tilted....**Marisa B.** will wear grey lizard belt and boots with everything; her hair ponytailed, scarfed to the ground....On **Mrs. Frank Schiff's** list: long chiffon caftan over jersey bikini at night. By day: "Short, slightly blouson dresses in clingy fabrics, crushed at the waist, low oval necklines—occasionally a contrasting weskit —always a choker of multi-coloured love beads; red-strapped watch; bare brown legs; open-toe sandals; fuchsia nail polish, toes and fingers; fuchsia lipstick."...From London: "New kick is to paint flowers on one earlobe. And girls putting Burgundy streaks in dark hair—too pretty for words."...**Pilar Crespi** longs for a teeny, fringed-to-the-floor, purple suède bolero and mini to match...and satin knee boots with her printed chiffon gypsy....**Veruschka's** going to have her long, blankety, fringed Colombian ruana copied in wool jersey and throw it over everything...wants lots of big, beautiful hunks of material to play with—pull this way and that—wrap into slit gypsy skirts with tightly belted waists...loves how clean a face looks sans eyebrows, so she's pulled hers out, may draw little coloured dots instead, or just let her eye shadow go up and up.... You can see what **Mrs. Harilaos Theodoracopulos** might be up to—that's Betsy at left in her kind of thing.

the slit will be the biggest skirt of the year...

it wraps, slits open, and the leg flashes through, and the cape rolls round—Betsy Theodoracopulos, left, in the swing of Halston's marvellous navy wool jersey midis. Plus his dashy greige lizard boots, écru silk shirt, batch of belts. Turnout: Bloomingdale's; Sakowitz; Charles Gallay. Belts: Bloomingdale's. Coiffure: Chany for Freelancers....

BERT STERN



Betsy Theodoracopulos carries on

Long, covered, chiffon

for evening in Stavropoulos's

prints—tight on the arm

and small-bodied, but see how

they fall and float and flow and

blow—whatever the length, dresses

are on the move this spring...

Giraffe print—golds and brown, scarfed to the floor. At Saks Fifth Avenue. Both dresses: Orceyre silk.

BERT STERN



Bias cobra print—side-swept taupes and brown. At Bonwit Teller; Neiman-Marcus. Coiffures: Chany for Freelancers.



Rippling bertha, bloused waist. left— Chloe's flowy midi in blue-and-white georgette; Boileau silk. Henri Bendel; Neiman-Marcus. Floating dots, belted lightly, right— Sonia Rykiel's midi and head-wrap in black-and-white silk chiffon. About $125. Henri Bendel; Country Club Fashions. Roger Vivier shoes. Leg-o'-mutton sleeves, basque bodice, far right—two-piece dress in red-yellow-black cotton print, About $125. Saint Laurent Rive Gauche, New York; Kaufmann's, Pittsburgh; Bonwit Teller, Chicago; Sakowitz, Houston.





Your dress can be a midi

and fall with slimness and ease...

your dress can have covered

arms and leg-o'-mutton sleeves...

ARNAUD DE ROSNAY

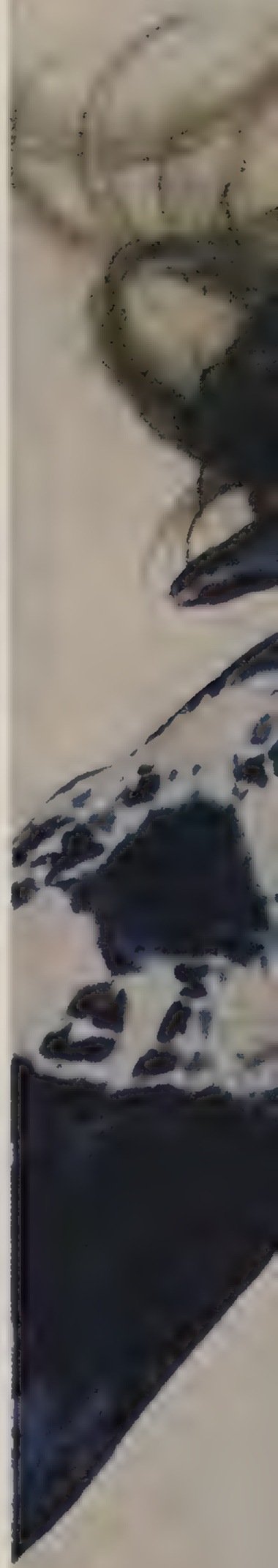


THE BLAZERS

Betsy Theodoracopulos and the white diamond blaze

Strong, clear, white-and-navy blueprint of flowers, left, covered and wrapped and dropped to two lengths over navy legs—the dress to mid-calf, the sash to the instep. By Bill Blass, of silk. Bergdorf Goodman; Nan Duskin; Halle's, Cleveland; Dayton's. Wrapped-pearl collar by Kenneth Lane for Laguna. Berkshire navy legs. Pedro Garcia navy sandals. Not many blazers like this necklace, right, and not many women whose looks can match its brilliance—Mrs. Harilaos Theodoracopulos is one of the few, and just lets the diamonds fall where they may; her tunic, a lustrous blur of blues on white tie-dyed velvet, wraps low enough to share the blaze with the 65-carat marquise diamond pendant hung on a chain of round-cut diamonds. Necklace from Harry Winston. Tunic and pants by Halston; Rit tie-dyed velvet. Bloomingdale's; Sakowitz. Coiffures on both pages, by Alan Lewis-Freelancers.

The wrapped midi dress and the navy-and-white print blaze



BERT STERN







BERT STERN

Wild flood of flowers, left—tidal blue swirls across a long, full-blown, white zibeline dress, tied and tasselled, the back open to the waist....And, above all, a look about the eyes so gently dazzling, there's no other word for it: Gentle Dazzlers is what Germaine Monteil calls its new eyeworks; about which, more on the next two pages. Dress by Richard Tam, of Estron acetate and silk (Onondaga fabric). At Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Tinsel Trading thong at the neck. Myra Harding sash. Dynel hairpiece by Leon Buchheit. Here's a rustle of spring, right—a covered taffeta midi dress, perfect for dinner any evening now: willow-grey branching out every which way over a shimmery blaze of white. By Gustave Tassell; Abraham moiré silk taffeta. At Bonwit Teller; Rich's; Harold's; I. Magnin. Ruza Creations hair ornaments. Georg Jensen ring. Schiaparelli stockings. Shoes by Andrea for I.S. Coiffures by Alan Lewis-Freelancers.



Delft-blue and white zibeline billowing to the floor

Willow-grey and [illegible] taffeta [illegible]ling past the calf



The gold menagerie

BERT STERN

THE FUR DRESS BLAZE

Just the kind of little sleeveless coatdress you love at first sight; the surprise is, it's fur—scarlet-and-white-dyed mink in a blaze of chevron stripes. And so light and smoothly worked by Georges Kaplan you can wear it over a long-sleeved jersey dress or pull or pants any day. . . . Or as a dazzling little print for dinner, bare-armed, just the way it is here with plenty of fragile dazzle about the eyes —Germaine Monteil's Gentle Dazzlers highlighted by Pink Topaz. . . . The rest of the blaze is something else again: Tiffany's golden trophy of precious pets brought back from a jewel-safari, to wear in herds or alone on one arm—lion with diamond mane and ruby eyes; diamond-head alligator with emerald eyes; emerald-eyed ram striped in diamonds; and an elephant with sapphire eyes and a diamond peanut dangling. All, in 18-karat gold. Dress of Emba mink dyed red and white. Belt by Pablo & Delia. Schiaparelli tights. Coiffure by Alan Lewis-Freelancers.

Chevron-striped mink

THE SARI BLAZE

Tunic-blazed jumpsuit

Scarlet chiffon jumpsuit veiled by a blaze of jewels, left—a tunic so fragile and gauzy its gold-sashed brilliance seems suspended in air. Oscar de La Renta jumpsuit. Saks Fifth Avenue, New York; Marshall Field; El Palacio de Hierro, Mexico City. Blazing necklace by Alexis Kirk. Rings by Vendôme. Sash by Stanley Postek for Nautique Arts. Indian mosaics blazed on violet, right, outlining the sheerest sari patterns in a tracery of pure glitter and golden thread; the long shawl, margined in orange, simply falls like a veil over the arms. Made to order by Arnold Scaasi. Long golden necklaces by Halston. The coiffures on both pages by Suga; the one at right, arranged with Tovar-Tresses hairpieces.



Shawled violet blaze

PENN

olds of jersey
to the floor

Laughing girl, right: Claudine Auger, a jolly, *jolie*, honey-haired French actress who fizzes like holiday sparklers. She talks a streak, jokes crazily—and makes lots and lots of movies all over Europe—more than two dozen to date, the latest being *How Much*.... Here, her hair pulled back in loops of braid and a narrow velvet ribbon around her throat, she wears a dress with a spectacular décolletage in black taffeta with a white lace collar—it's Oscar de La Renta's big-evening dress, shown again next page. Tassel by Charles Elkaim. Claudine, left, in soft, soft folds of greige matte jersey—all fall and flow, pulled up and over and around like a toga on one arm, deeply sleeved on the other. By Stavropoulos, Racine fabric. Bonwit Teller. Georg Jensen ring. Odyssey anklet bracelets. Claudine's coiffures on these eight pages are by Alan Lewis-Freelancers; Dynel hairpieces by Reid-Meredith.



Swish of taffeta— fullest skirt, deepest décolletage

BERT STERN

CLAUDINE AUGER
IN ROMANTIC
BLACK

The dress for big evenings, left, and simply the most romantic and feminine dress in the world—black silk taffeta with the deepest décolletage framed in white eyelet lace, long tight sleeves, a tiny tiny waist, and a glimpse of lacy white petticoat under the billowing skirt. By Oscar de La Renta; Peter Griffin fabric. At Lord & Taylor; Burdine's; Halle's, Cleveland; Montaldo's; El Palacio de Hierro, Mexico City. Neck tassel by Charles Elkaim. Satin boots: to order, at I. Miller. The languorous black jumpsuit, right, spilling straight down the body, widening over the ankles—black charmeuse with sheer silk chiffon veiling the plunged neckline, sheer sleeves flared from the elbow. Sarmi; Onondaga charmeuse silk. Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Richelieu tassel. Sandals: Mademoiselle.

Spill of charmeuse—soft and covered

White crêpe poncho— feathered and fluffed

...derful whirling poncho. left: white crêpe with a full, fluffy, white-feathered hem—a circle of softness wrapped and wrapped around a white crêpe jumpsuit. By Wilson Folmar, of Celanese acetate and rayon (Hargro fabric). At Saks Fifth Avenue; Halle's, Cleveland; Neiman-Marcus. Claudine's pet monkey, right—the shiny shaggy black fur maxi coat she found at Assunta, in Rome, and wears everywhere—tightly belted, with marvellous black boots.

CLAUDINE AUGER—
ROMANTIC
WRAP-UPS

BERT STERN

Monkey-fur coat—
long and shaggy

Navy crêpe–
laced, wrapped,
and fringed

Navy organza–
ruffled and
smocked

CLAUDINE AUGER– THE SHORT ROMANTIC DRESS



BERT STERN

a fringed three-corner shawl, far left, to wrap Claudine and a delicious little bit of navy crêpe—simply laced to the waist and swinging from there. Mort Schrader, of Avisco rayon and acetate (Onondaga fabric). About $110. At Saks Fifth Avenue. Earrings by Monet. Tights by Berkshire. The prettiest party dress, left, short and full and spinning—navy silk organza smocked down the front and whooped up with ruffles at the neck, and wrists . . . all ready to go dancing the way Claudine wears it here, with dark-striped stockings and satin sandals. By Cara Kirby for Junior Accent. About $75. Altman's; Jordan Marsh, Boston; Hudson's; Shillito's; I. Magnin. Belt tassels: Henri Bendel. Bonnie Doon tights. Pedro Garcia shoes.


FOR EVENING
CHOOSE PANTS.
CHOOSE BEIGE

Scheherazaderie, left: sheer beige silk jumpsuit scaled with paillettes and veiled with beige organza; sparklers jewel the belt, cuffs, throatband...perfect for evenings when you're feeling ornamental. By Travilla. Sara Fredericks; I. Magnin. Slippery silk-jersey jump, right: beige, sliding along the body as only silk jersey can slide, and caught now and then with wraparound thong. Jumpsuit by Hubert Latimer for Irene; Jasco jersey. Bonwit Teller; Bullock's-Wilshire. Arm thongs by Thomas Robbins, Elegant. All others by Bruce Rudow. Coiffures, these and the next six pages: Alan Lewis-Freelancers.



BERT STERN

FOR EVENING
CHOOSE
THE LOOK
THAT WRAPS





a scarf wrapped at the neck, left, of flowering silk chiffon—pink-and-grey on white. Dress by Don Breitinger for Harold Levine; Gilman fabric. About $185. Bergdorf Goodman Plaza Collections; Jordan Marsh, Florida; Swanson's; Bullock's-Wilshire. Richelieu pearly rope. Wrapped in a fringe-drenched shawl, right: a long, languorous length of pink crêpe, cut high in front, low in back. By Helen Rose, of Avisco acetate and rayon (Onondaga fabric). At Sara Fredericks; I. Magnin. The evening sandals by Roger Vivier: to order at Saks Fifth Avenue. The little wrapped shirtdress, above: talk about wrap-sash-go, this is it in magenta puckered silk chiffon with a pointy collar. By Robert David Morton. About $225. Sara Fredericks; Nan Duskin; Sakowitz.



Ted jersey midi tunic (1) slinking right along with a long scarf over matching pants. J.G. Couture designed by Arthur Doucette; rayon matte jersey. Sara Fredericks; Bramson. Ruza Creations cuffs. Richelieu bracelets. Shoes, to order, at I. Miller. Argyle-print midi shirt-tunic (2)—navy-and-white silk slit up the side over navy rayon-jersey pants; rope belt circles the neck this time around. By Adele Simpson. At Bonwit Teller; Frost Bros. Golo shoes. Ciré midi coat and pants (3)—navy's the colour and the shine never stops. Luba for Elite; nylon ciré. Coat, about $80; pants, $33. At Bonwit Teller; Neiman-Marcus. Stripes all the way (4)—maxi vest, pullover, and pants in navy-and-white wool jersey. By Adolfo. To order at Saks Fifth Avenue. Calderon tassel belt. Vendôme ring. Shoes: Christel of Copenhagen. All Dynel braids: Tovar-Tresses.

CHOOSE TOPS WITH LENGTH AND LANGUOR FOR PANTS

3

4

BERT STERN

CHOOSE THE SNAP OF WHITE WITH TAILORED PANTS



One long lean line of knit, left: navy wool jumpsuit with two high pockets and a V'd neck that shows off a fresh white cotton shirt with pointed collar, pointed cuffs. By Jaeger. Double-knit jumpsuit, about $130; shirt, about $22. At Saks Fifth Avenue; Halle's, Cleveland; Gidding-Jenny; Sakowitz. Watch by Sheffield. The shoes, by Capezio. The bottle-green pants suit, right, in crisp fibranne—the jacket's a nice bit of tailoring with shirt-cuffed sleeves and big patch pockets, spiffed up with brass buttons, white stock, and belted over good straight pants. By Originala. At Bonwit Teller; Rich's; I. Magnin. Vera scarf. Belt by Elegant. Grandoe gloves. Gucci bag. Shine-shoes: Henri Bendel.

BERT STERN







Leigh Taylor-Young finds prints charming

This is the spring the prints come out, all fresh and flirty, like the little print dresses Leigh Taylor-Young is wearing on these four pages. And this is the spring Leigh's two new movies come out—*The Adventurers* and *The Buttercup Chain*—while she heads for Spain to start shooting the next one, *The Horsemen* with Omar Sharif. . . . Breezy little blow of silk organza, left, printed in a sunny Aztec manner, mostly pink and red with tiny tucks about the bodice. The lipstick with an affinity for this print's pink might well be Parade Pink, a lively new Liqui-Creme lipstick shade by Charles of the Ritz. Dress by Mollie Parnis; Julian Tomchin for Chardon-Marché fabric. At Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Neiman-Marcus. Bruce Rudow rings. Plaid-print and pleats, above: a flouncy bouncy dress pinched into a million pleats that ripple low around the shoulders, high around the legs. At Leigh's neck, tied with black ribbon: a tiny flower in a miniature silver vase. Dress by Giorgio di Sant' Angelo, of polyester and cotton (Galey & Lord fabric). About $185. The wide leather belt and silver vase, by Elsa Peretti for Sant' Angelo. All at Saks Fifth Avenue Park Avenue Room. The dress, also at Neiman-Marcus. The rings by Sant' Angelo, Odyssey. Leigh Taylor-Young's coiffures on these four pages: Alan Lewis-Freelancers.

PATRICK LICHFIELD

A dancing, prancing kind of print, this page: brown and purple swirled around silk chiffon till it looks like magical marbleized end paper—Leigh frolics while the scarf flies away from this delicious little dress. By Kasper for Joan Leslie, of Fisher & Gentile fabric. About $230. At Altman's; Hudson's; Neiman-Marcus; Joseph Magnin....The dress with the delicate air, right, and a ruffly ruff and ruffly cuffs—bright-pink silk-chiffon print with narrow black velvet ribbon circling neck, waist, wrists. Jay Kobrin for Maisonette. About $165. Bonwit Teller; Sakowitz; Neusteters; Joseph Magnin. Both pages: Hanes Agilon tights; Fiorentina shoes.

Leigh Taylor-Young finds prints charming

PATRICK LICHFIELD



Marta Heflin—starry new girl in ponchos three



Fringed poncho con pants, left: a frenzy of fringe flying from a red-white-and-blue striped poncho; white jersey top, navy sailor pants. Woolmark turnout, about $120. At Bonwit Teller S'fari Room; Swanson's; Sakowitz; I. Magnin. Olofdaughters clogs. Fringed poncho con skirt, below left—and skirt practically eclipsed by fringe—both, navy-beige-and-brown wool in a geometric print, with a lean little beige cashmere sweater underneath. Turnout, $115. Miss Bergdorf of Bergdorf Goodman. Battani boots. Turnouts, this page: Traina Boutique by Judith Wister. El circular navy poncho, right: a grand new way to shelter all kinds of gear—white turtleneck and pants, here; it's wool fleece with a flip-over collar. Woolmark poncho by Dia Diodato; Stevens Worumbo fabric. About $130. Saks Fifth Avenue; Neiman-Marcus; Neusteters; Nordstrom Best. Ginori pants. Latinas boots. Coiffures: Alan Lewis-Freelancers.



It's the wide, wonderful thing about ponchos—swinging fringe and swinging free—that's swinging them over everything this spring. And getting right into the swing of it here is Marta Heflin, niece of Van; she's starring in *Salvation,* the rollicking Off-Broadway rock musical. An irresistable girl, she's all bubble and bounce, with bobbed blondish hair and big brown eyes under what may be the world's longest eyelashes.

PATRICK LICHFIELD



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Equality for women, same pay for same job, more women at the top, the goal sketched in a *New Yorker* cartoon of Eve in the Garden of Eden listening to a Voice on high: "You are a woman, and I am placing you in complete charge." . . . Dr. Konrad Lorenz, author of *On Aggression*, who said in a recent New York lecture: "The non-frustrated child with all obstacles taken away can not have the pleasure of achievement—he lives in a world of enemies, protected by two cowards, his parents."

PEOPLE ARE TALKING ABOUT . . . *Fando and Lis*, a new sado-masochist, remarkable movie, based on a surreal play by the Spanish dramatist Fernando Arrabal, and directed by Alejandro Jodorowsky, a young Chilean who said the blood in the torture scenes was real; one actor extracting from an actress some blood, and then drinking it from a brandy glass. . . . Pan Am's 747, the jumbo plane which, looking from the interior last section towards the front, seems an endless corridor. . . . Garrick Ohlsson, the twenty-one-year-old virtuoso pianist. . . . The complex, binding detective story about pre-literate man's discovery of "space," told in *Hamlet's Mill, An Essay on Myth & The Frame of Time* by Giorgio de Santillana and Hertha von Dechend. . . . The extraordinary Martin Potter, blond, blue-eyed, in the movie *Fellini Satyricon*, one of the most beautiful films made in colour—black, yellow, Pompeian red—each frame a Fellini painting.

PEOPLE ARE TALKING ABOUT . . . in London, the magnificent exhibition of Claude Lorrain (1600-1682) at the Hayward Gallery. . . . The Manchester, England, researcher investigating sonic boom who reported that the boom penetrates the womb and may injure unborn babies. . . . Françoise Fabian, the star of the movie *Ma Nuit Chez Maud*, who has humour and intelligence.

PEOPLE ARE TALKING ABOUT . . . *The Memory Bank* by Martin Duberman, a history professor at Princeton University who has set out two amusing but not totally successful one-act plays, done Off-Broadway with clever actors in a sensible production. . . . *Travels With My Aunt* by Graham Greene who has written a curiously tepid novel about a dreary man and his disoriented mother. . . . Susan Hampshire, gentle, cruel, loving, young, and wholly ravishing in big-brimmed hats as Fleur in *The Forsyte Saga*, that generational series on National Educational Television.

PEOPLE ARE TALKING ABOUT . . . The cosy moral dicta in Iris Murdoch's novel, *A Fairly Honourable Defeat*, alive with her crazy puppetry, her characters who leave doors unlocked or else the plot might have buckled in mid-mischief. . . . The incessant use of the word "ecology." . . . *Anne of the Thousand Days*, a movie in which Richard Burton as Henry VIII gives a fat, unleavened performance; Genevieve Bujold, an intelligent, calculated performance; and the producer some historical misinformation.

PEOPLE ARE TALKING ABOUT . . . The hustle of George Hamilton in the new television series *Paris 7000* with his beagle expression and his oddly fitting clothes. . . . The look-back in the pop music scene with fresh interest in the Black roots of rock and the blues with Chess bringing out three albums by Muddy Waters, Sonny Boy Williamson, and Howlin' Wolf. . . . Stacy Keach's sly charade as a re-formed catatonic English teacher in the movie *End of the Road*, made from John Barth's life-as-a-funny-farm novel. . . . The seductive pleasures of *The Judy Collins Songbook* with its scores, full lyrics, and her own capsule, frank autobiography. . . . James Lee Byars, the artist who has been working on a special computer project with the big-brained Hudson Corporation and who, for this project, asked a young writer for two questions about the future, got these: "What song the Sirens sang?" and "What name Achilles bore among women?"

JORGE LUIS BORGES, the greatest living writer in Spanish, whose *The Book of Imaginary Beings*, a zoo of beasts snared in old books, was published recently by E. P. Dutton. At seventy-one, Borges, still somewhat a 'twenties dandy with slicked-back grey hair and a metallic, disembodied voice, has been almost blind since 1953—everything is grey to him except yellow. Like Kafka and Joyce, Borges set about creating an alternate reality in the brief fictions that make up *Ficciones* and *Labyrinths*, the two books that first brought him fame here. Born in Buenos Aires, Argentina, where he now lives and works, educated in Switzerland, his family persecuted by the Perón régime, Borges with his American collaborator and translator, Norman Thomas di Giovanni, has begun a new period in his work—his first book of poetry since 1960, *In Praise of Darkness*, and his first short stories since 1950, still unpublished in Spanish. Mortality in the latest poems is a curious adversary: "I reach my center,/ my algebra and my key,/ my mirror./ Soon I shall know who I am." Borges's conversation is filled with rhetorical questions, extravagant images from Anglo-Saxon poetry, little jokes from detective stories and American Westerns ("Giddiyap!," "pie-ano," "natcherly"). He is cultivated, amusing, trusting, and rather self-annihilating. In *Conversations with Jorge Luis Borges* by Richard Burgin (Holt, Rinehart and Winston), Borges wrote: "Through the years, a man peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, tools, stars, horses, and people. Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his own face."

PENN

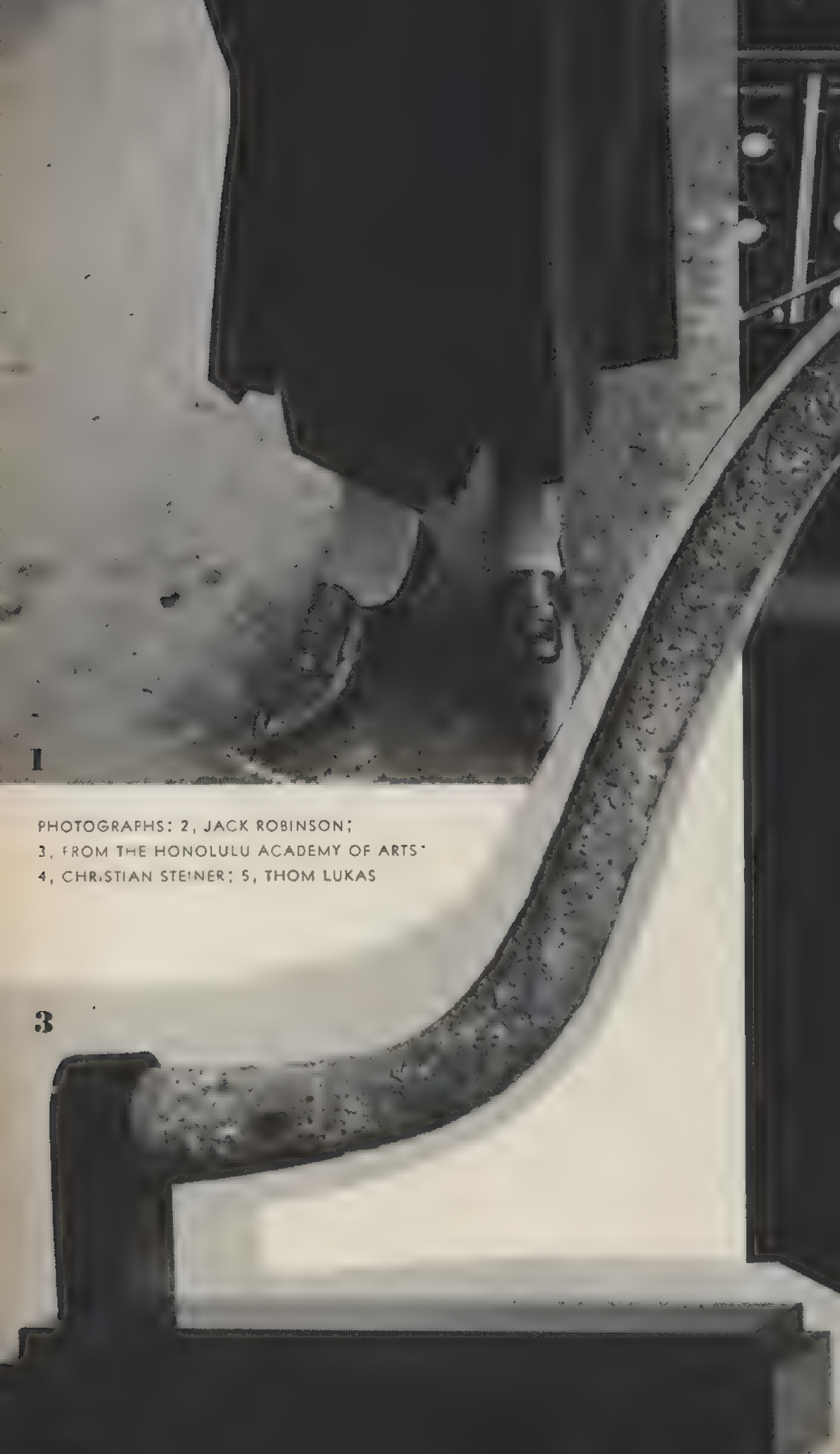
PEOPLE ARE TA



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PHOTOGRAPHS: 2, JACK ROBINSON;
3, FROM THE HONOLULU ACADEMY OF ARTS;
4, CHRISTIAN STEINER; 5, THOM LUKAS

1. GLENDA JACKSON, the remarkable English actress in her monstrous rôle as the mean-lipped schoolteacher in the new movie *Women in Love,* based on the D. H. Lawrence novel which has been curiously twisted into a wry comedy of manners just before World War I. Her plain face slowly changing into a trapped prettiness, Glenda Jackson, who was a marvel of insane freedom in *Marat/Sade,* now storms about in a fury of frigidity. Although there is a lot of splendid nudity, there is an agonized, terrible lack of Lawrence's sensuality.

2. ROBERT A. MOOG, whose name (rhyming with "rogue") is now in the music lexicon, the synonym for his electronic music synthesizer. A thirty-five-year-old Ph.D. engineer who built his first music machine at fourteen, Moog produces an instrument of maximum versatility not much bigger than a piano box at a cost not much higher than a motorcar's. These advantages have sold it to three hundred musicians and composers including dance troupes (Alwin Nikolais, his first customer) and rock groups (the Beatles, for one). The synthesizer is made up of self-contained units that generate a tone and modify it in numberless ways depending on how the "patch cords," knobs, keyboard, and ribbon control are used. Next, Moog will give the Moog a memory by crossbreeding it with a computer. Soft-spoken, dispassionate, Moog brightened as he dismantled lighting equipment of Vogue's photographer: "Doing research," he said.

3. "ANIMAL STYLE, ART FROM EAST TO WEST," an exhibition, the first, of nomadic art: here, a ram's-head finial that is Chinese and dated 1027-771 B.C. Vital, original, the energetic nomads, drifting from East to West, used animal motifs to decorate their tents and harness, buried them about 1000 B.C. in mounds found all the way from China to England. Now at Asia House Gallery in New York, the exhibition moves the beginning of April to

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The University Museum, University of Pennsylvania at Philadelphia.

4. MISHA DICHTER, at twenty-four, a spellbinding American pianist who plays this month at New York's Hunter College. A 1966 prizewinner of Moscow's Tchaikovsky Competition and now a whirlwind on the international concert circuit, Dichter, with blowy brown hair and green eyes, comes onstage low-key until he hits the keyboard. The fireworks are in his fingers.

5. ALVIN LEE, the foxy English blues singer who drives his group, Ten Years After, with a fast guitar. With his superstar cheekbones and hand-embroidered bells, Alvin Lee lays it on. In *Ssssh,* Lee's latest album for London Records, he does seven songs, Lee-written; but the eighth, a roaring funky one, "Good Morning Little Schoolgirl" by Sonny Boy Williamson, is too free by far for radio.

6. RICHARD TUTTLE, an intense, hard-headed young artist whose artworks—six pieces of white paper, outsized and eight-sided—are now at the Betty Parsons Gallery in New York. An experimenter with dyed and unstretched, unframed canvases, Tuttle has put together with painted stencils and wood blocks two small-edition books, quiet, serious in their humour. Here, at right, a watercolour, brilliant, like one of his stained canvases.

ABOUT...


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6



Andy Warhol disguised here as

ANDY WARHOL

BY JOHN PERREAULT

Andy Warhol's name is a household word like Ringo, Ultra-Brite, or Raquel Welch

Andy Warhol is the most famous artist in America. For millions, Warhol is the artist personified. The ghostly complexion, the silver-white hair, the dark glasses, and the leather jacket combine to make a memorable image, especially in conjunction with sensational headlines: He was shot down by a man-hating "Factory" hopeful the same week that Robert Kennedy was killed, but he survived to expose his scars in the pages of *Esquire*.

Everything Warhol does is news, by accident or design. He starts a travelling light-show discothèque called The Exploding Plastic Inevitable. He sends a fake "Andy Warhol" on a lecture tour. He eats popcorn in someone else's film.

Some would maintain that Warhol's greatest art work is "Andy Warhol," created by the same perverse but partially illusionary passivity that generated the silk-screen paintings of Pop stars and soda-pop bottles, endlessly repeated, or the marvellous flower paintings, or the helium-filled floating silver pillows, or the cow wallpaper—works that are classics and that, like the major works of Roy Lichtenstein and Claes Oldenburg, have changed the way we look at things.

"Andy Warhol" is a fiction, a disguise. "Andy Warhol" is Andy Warhol's greatest superstar. Warhol is the message of his own mediumistic journeys into the realm of the archetypical. He is the Fool of the Tarot pack, but also the Magician. That Warhol suffers as a person is irrelevant, even perhaps to himself.

There soon will be a retrospective of Warhol's works at the Pasadena Art Museum, a show that will arrive at the Whitney Museum of American Art in New York in 1971. Warhol does not care very much for the idea of a retrospective. He would rather show multiple versions of the same flower painting, which in reality would (Continued on next page)



Andy Warhol, centre, artist and filmmaker, has for years been a lone, forward movement, always overtaken by fame. His repetitive paintings of Campbell Soup cans, Brillo boxes, Marilyn Monroe, and Elvis Presley are indelibly part of the landscape of our minds. Now the Japanese will have more chances to see his works at the Japan World Expo in Osaka, for he is one of nine American artists chosen for the Fair. Beyond those works lie Warhol's world of talky, cheaply made, open-end movies that have been highly influential on directors, although in some cases banned by police and state censors. Perhaps Warhol's real staying power lies in his ability to change direction quickly and then hit hard. Now, he is both shortening his old films, some of which ran to eight hours, and catching every minute of his day on tape for his second novel. With his parade of actors, technicians, and hangers-on, Warhol works in a vast white spread called The Factory in an office building on Manhattan's Union Square. The Factory is really two waiting rooms—one with mirrored desks and a surfboard on Plexiglas pedestals, the other a projection room with a thick Oriental rug. Shown here with Andy Warhol are stars of two of these new-old films: left, Jay Johnson of The Beauties *and, right, Candy Darling of* Blonde on a Bummer.

(Continued) be a new work. Perhaps because of his fame—fame is always suspect to serious critics—and perhaps because his work can not be discussed merely on a formal level, Warhol has not received the serious attention that his work deserves. This was probably a blessing. As it stands now, his paintings and other plastic works represent a closed oeuvre, for he has not made any new works for at least three years. Instead, he has devoted himself to his films.

"I think that movies," he told me recently, "are really the new paintings. I'm surprised that they didn't say that maybe thirty years ago, because they really are the new paintings."

His shift from paintings to films is totally logical. His characteristic multiple silk-screen renderings of single images is as cinematic as it is Tibetan. It is a short step from the silk screen to the silver screen.

"Movies are really the new paintings"

Warhol is the Fool—but also the Magician

Brigid Polk is one of the stars of *Chelsea Girls*, Warhol's major film. She is also an artist that Warhol seems to want to promote. Her books are underground scandals. I asked Warhol if it were true that Brigid Polk, as reported in the press, had really been doing all of his paintings for him.

"Yes, for the last two years," he answered, following up with a typical contradiction. "She said it because she could say it, because it wasn't true. She just made it up."

Truth is sacred. Lies are the only safe way to get close to the truth, for the truth is unpronounceable. This is central to Warhol's sensibility. The truth is too hard to take. It has to be distanced or framed by numb repetitions. The blow-up silk-screen paintings are made from photographs that are in themselves already several times removed from reality. The repetitions and colour-separation simplifications remove them even further and turn the images into icons or thought forms that decoratively symbolize what can not be symbolized in any other way.

I asked Warhol if he thought of himself as an artist.

"No," he said, "but, I don't understand. I just like everything. Everything looks so terrific and then paintings are like . . . I don't know. I like the walls empty. And then as soon as you put something on them, they look so terrible."

He needs them all—superstars, kooks, exhibitionists, and beautiful children

I asked him if he had any pictures where he lives, and he said that he did but that they were just stacked up on the floor. Were they his pictures?

"No, I don't like my own pictures. . . . Do I like other artists? Oh, yes, everybody."

Warhol records everything. His portable tape recorder, housed in a black briefcase, is his latest self-protection device. The microphone is pointed at anyone who approaches, turning the situation into a theatre work. He records hours of tape every day but just files the reels away and never listens to them.

Super-groupies, messenger boys, foreign journalists, members of his constantly changing staff and entourage all babble away in front of his stiff mike. He caters to exhibitionists and nonstop, confessional monologuists, occasionally goading them on or keeping them at a distance with soft demands: "Did you really go to bed with Allen Ginsberg? . . . Is that boy really your lover? . . . That's a pretty shirt. Where did you get it? It's so-o-o pretty. Did you steal it? Are you stealing things again?"

The Factory (Warhol's Union Square headquarters in New York) is now guarded by an elaborate buzzer system and, of all things, a stuffed Dalmatian. At the Factory, a labyrinth of invisible activities, rock is on full blast and the telephones ring constantly, pulling Warhol from one end of the huge space to the other. Everybody wants something: money, fame, interviews. Some people just seem to be there to try to get Warhol to buy something: an Oriental rug, old movie posters, or somebody else's dreary paintings. Everybody on the staff, regardless of sex or degree of effeminacy, is introduced as a transvestite. Warhol is making a Hollywood movie called *Blonde on a Bummer*, starring a real transvestite named Candy Darling and this, to some extent, explains the joke.

The main topics the afternoon I was there seemed to be getting the Rolling Stones to pay for a Warhol record jacket that had been turned down and the suicide of the Hollywood gossip columnist Steven Brandt.

"Did he call? Do we have any tapes of him? Where was Viva? Didn't they all go to see the Stones together? Where was Ultra?"

Death, sex, money, and fame were the main themes of the 'sixties; and they have been Warhol's themes also. The art of the 'seventies may add hunger to the list, hunger that is both spiritual and physical. The cannibalism at the end of Godard's film *Weekend* and the cannibalism of the quickie *Night of the Living Dead* are only the first signs, as were Warhol's own films *Eat* and *Blow Job*. One can very easily sympathize with the neo-Swiftian Yippie demand that we eat the dead victims of the war in Vietnam. We are what we eat. We may have to eat ourselves. The serpent devouring itself is the symbol, like the mathematical sign of an eight on its side, for infinity that is the same as eternity: a grand tape loop, repeating and repeating.

Warhol tapes everything. Once while talking to Warhol on the phone —gossiping, rapping, trying to "get something"—I heard the unmistakable whirr of his tape recorder. It took me off guard for a few minutes, but then I adjusted to it because, after all, I was also taping him.

Everything is being recorded. What we are going to do with these millions of miles of tape and film and television tape and photographs remains to be seen. In some way they protect us. If there are no secrets, if everyone knows everything about everyone else, right down to the most intimate behaviour patterns, then there is a certain kind of freedom. My body and what I do to it or what it does to me are as interesting as my signature or my poetry or my prose.

Warhol tapes in much the same way that Lemmie Caution takes snapshots in Godard's *Alphaville* or the son in Resnais's *Muriel* takes photographs and films as a way of gathering evidence. Warhol's taping is both sinister and arbitrary. The arbitrary is often what we interpret as the most sinister. On the other hand Warhol's stiff mike appears to be purposeless and Taoistic. Whatever happens, happens. An odd overtone, or undertone, is that a device such as the tape recorder, theoretically designed to aid communication, is used by (Continued on page 205)

"People who are a little crazy, they're usually so-o-o creative"

ANDY WARHOL, MOVIEMAN

"It's hard to be your own script"

BY LETICIA KENT

"Warhol's *Kitchen* may really be the best film made about the twentieth century and is almost unendurable to watch. The camera is locked into position at an irritating middle distance, Edie Sedgwick and some other people are sitting around the table. Edie has the sniffles and keeps blowing her nose and this other guy keeps opening and closing the door of the refrigerator. They talk and you can't understand a word. You almost can't bear it, but . . . when in the future they want to know about the riots in our cities, this may be the movie that tells them."

—Norman Mailer

IN AN INTERVIEW WITH VINCENT CANBY, "THE NEW YORK TIMES," OCTOBER 27, 1968

On a recent afternoon, I visited Andy Warhol in his New York Factory and found him languishing there on a Paris park bench. At forty-one or forty-two ("I never like to give my age"), Warhol is spectral, corpse-pale. Sitting there, sealed in a zipped-up leather jacket, scarcely moving, he resembled a perhaps living George Segal sculpture. Only his attaché case sputtered. *It* was alive. And so, in fact, was and is Warhol.

He arrived in New York from Pennsylvania in the early 'fifties. He had been a fruit peddler, a window dresser, and an art student. He became a commercial artist, a Pop painter, an underground moviemaker, and a novelist. In all but the last, he was spectacularly successful. Warhol's giant shoe ads won a medal. His Pop paintings sold to the best collectors and museums. His underground movies were widely imitated and some, like *Chelsea Girls,* made a mint. His novel was remaindered.

Presently, he invited me to join him on the park bench. We talked about his movies.

WARHOL: I can't bear to let all this beautiful talk go by. *(He opened his attaché case and took out an enormous microphone.)* Everybody says . . . fantastic things. People are always putting it down as an invasion of privacy, but I think everyone should be bugged all the time . . . bugged and photographed.

KENT *(taping him taping her):* How did you become a filmmaker?

WARHOL *(breathlessly):* I just suddenly came up with the thought that movies would be something interesting to do, and I went out and bought a Bolex sixteen millimetre camera and went to Hollywood. I went there with Taylor Mead, one of the first Underground movie stars. The movie we shot was called *Tarzan and Jane Regained Sort Of.*

Tarzan, my first movie, is more like my later ones because it tells a story in several scenes. In my other early movies there is just one scene with one star performing a very simple function—like the Empire State Building standing there all day.

KENT: Were your early films an extension of your still-portrait variations—like the multiple Marilyn Monroes?

WARHOL *(hesitating)*: Y-e-s. But I don't paint any more. I gave it up two years ago. I think painting is old-fashioned. In my early films, I wanted to "paint" in a new medium.

In *Empire,* the point was to make a moving picture still-life of the Empire State Building. It lasts for eight hours. The light changes, but the object remains stationary. The image is square and it's projected on a wall . . . like a painting. *Empire* is a—uh—pornographic movie. When the light goes on in the Empire State Building, it's supposed to represent . . . *(He smiled.)*

Eat and *Henry Geldzahler* are moving-picture portraits. In *Eat,* Robert Indiana munches a mushroom for half an hour, and in *Henry Geldzahler,* Henry smokes a cigar for forty-five minutes. A newer way of doing a portrait would be to make a one-minute looped videotape of a person that you could play over and over again . . . for as long as you like. . . .

As soon as videotape machines are improved—isn't planned obsolescence terrible?—I'd like to do television. *(He spoke in a slightly awed tone.)* I've always *believed* in television. A television day is like a twenty-four-hour movie. The commercials don't really break up the continuity. The programs change yet somehow remain the same . . . or something. Critics complain that our movies are slow. Well, each segment of the *Peyton Place* series runs for half an hour and nothing really happens.

KENT: Do your films ever have scripts and plots?

WARHOL *(smiling):* Sometimes. Half a page, a paragraph. But, mainly, the stars improvise their own dialogue. Somehow, we attract people who can turn themselves on in front of the camera. In this sense, they're *really* superstars. It's much harder, you know, to *be* your own script than to memorize someone else's. Anyhow, scripts bore me. It's much more exciting not to know what's going to happen. . . .

I don't think plot is important. If you see a movie, say, of two people talking, you can watch it over and over again without being bored. You get involved—you miss things—you come back to it—you see new things. But you can't see the same movie over again if it has a plot because you already know the ending.

KENT: But isn't improvisational movie making a matter of luck, depending upon the resources of the people who are doing the improvising?

WARHOL *(fervidly, as if his own voice had revealed a mystery): Everyone* is rich. Everyone and everything is interesting. Years ago, people used to sit looking out of their (Continued on page 204)



FELLINI

on Satyricon: agony, indulgence, enigma, dream— a talk with MORAVIA

I visited Federico Fellini while he was filming Petronius's *Satyricon*. The hangar-like studio was dimly lit, bare except for a corner where the dark bulk of a movie camera rested on a dolly surrounded by technicians, actors, reporters, and some friends.

An intense violet light suddenly flashed on, carving a luminous niche into the blackness of the studio. Against a papier-mâché wall, beside a door with Pompeian motifs, stood an old woman.

There are two kinds of old people: those with their senses dulled, old inside and out; and the others, decrepit outside but still vibrant inside. The old woman standing at the door—portraying the procuress who entices the fugitives Encolpius and Giton into a brothel—belonged to the second kind. Under a ribboned shaggy wig, her rapacious, wrinkled face was smeared with streaks of lead-white makeup. Her toothless, obscenely red mouth gaped in her clownish face, her deeply set eyes twinkled feverishly, maliciously. Wrapped in murky-coloured, shapeless rags in which, however, were recognizable the folds and drapings of a Roman peplum, she stared ahead, motionless.

Then, from the darkness came a seductive, gentle voice: "That's right. Look at me now, and when I signal you, wink and stick your tongue out. O. K.? Action." The camera tracked toward the *(Continued, next page)*

RIGHT: Italian movie master Federico Fellini who, after a four-year absence, has directed a documentary of his dream of antiquity: *Fellini Satyricon*, induced by a work he has considered filming for thirty years—*Petronii arbitri satyricon*, the bawdy satire of Nero's Rome written by Petronius, a Bithynian consul. Here, Fellini discusses his extraordinary project with Alberto Moravia, one of the best-known novelists and film critics in Europe. Most Moravia stories, from *Time of Indifference*, which he wrote at twenty-two, to *The Conformist*, recently filmed in Rome by Bernardo Bertolucci, have become movies. Moravia avoids Moravia movies. He goes to Fellinis. ABOVE: In the film, at an orgiastic dinner given by a freed slave, Trimalchio, to flourish his new riches, guests wade in a pool forested with candles.







FELLINI SATYRICON

woman, then halted for a close-up. In that blinding glare, the actress's face seemed to light up with its own light and she winked, provocatively. Slowly, her tongue appeared between her pouting lips. The tip first, then it was all out: crimson, thick, curled up to lick, invitingly, her hairy upper lip.

The take lasted a long while, until the gentle voice said: "Stop, very good." Abruptly, as if the old procuress had actually been evoked from the shadows of a dead world, the light went off, and we were back in the empty studio. Only then did I realize that the gentle, seductive voice from the dark belonged to Federico Fellini. He wore dark-grey slacks, a grey pullover, and a white shirt. He is a tall man, massive, thick-necked, with a roundish head. Seen from behind, his head seemed strangely flat; when he turned, revealing large, black, slightly protruding eyes under an obstinate forehead, I thought of a bull or, perhaps because of this film, of the Minotaur.

Fellini's fleshy face is vaguely apprehensive, self-conscious, hypochondriac. A face reflecting both sensuality and a distaste for sensuality. Inevitably, I looked for a connection between the expression on Fellini's face and the obscene Parcha his camera had just framed. It was not difficult to find the nexus: The leering procuress was born from that disdain for sensuality. She embodied the ancient world—both the decadent period of Petronius's *Satyricon* and the classical one of Virgil, Caesar, and Livy—the way Fellini sees and feels it. The relationship between Fellini and the old hag—that is, antiquity—is obviously a critical one, far different, let's say, from the relationship Italian Humanists had with the ancient world.

Fellini invited me to sit. We found two rattan chairs in one corner of the studio and began to talk.

LEFT: After having one guest, Eumolpus, thrown bloodied into the street because he criticized his host's poetry, Fellini's Trimalchio invites his other guests to visit his tomb which is under construction. There they rehearse Trimalchio's own death, with a chorus of slaves (above) high on a rocky ledge.

Moravia: Let's talk about *Satyricon.* It's a mysterious book. Do you think its mystery comes from the fact that almost nothing remained of this "triple-decker novel" but the story of Trimalchio's banquet and a few almost meaningless fragments?

Fellini: Satyricon is especially mysterious because it is fragmentary, though its fragmentariness is, in a sense, emblematic.

Moravia: Of what?

Fellini: Emblematic of the fragmentary way the ancient world appears to us today. I see the book and its world like an unknown landscape concealed by a mist that occasionally lifts here and there but always only for a short time.

Moravia: Renaissance scholars did not consider the ancient world mysterious.

Fellini: Renaissance Humanists turned to antiquity to justify and express themselves. They projected on antiquity their preconceptions of it. But I don't project anything, and I find antiquity very, very mysterious. It is a lost, dead time of which we know almost nothing, especially we Italians, who pride ourselves in being its direct descendants. In other words—a completely alien world.

Moravia: What gives you this alien feeling?

Fellini: Essentially, my ignorance. Of course, I am no more ignorant than most, but I feel I have to reject everything I know of the ancient world, for it is valueless. What remains is an immense tableau vivant whose meaning eludes us.

Moravia: For example?

Fellini: When I think, for instance, that in the time of Hadrian, that cultured, sensitive, cosmopolitan emperor, Romans would go to the Colosseum to watch gladiators being slaughtered—up to seventy-five couples of gladiators in one afternoon.

Moravia: So what?

Fellini: What escapes us is the mentality of a world in which people could purchase, at a box office, tickets that entitled them to watch the agony of fellow men killed by the sword or devoured by wild animals. The deaths were probably the most entertaining parts of the shows. The audience watched the gladiators die the way Spaniards watch bulls die at (Continued on page 207)

Peacocks do it. Fiddler crabs do it. Even male spiders do it. Do what? Turn on their brightest colours when they're courting. It's Nature's expressway to Instant Allure. . . . Why, then, shouldn't girls do it? Girls *are* doing it. The Colourquake is shaking up the smog, piercing the drab of soiled air. High-key is the colour keynote. Lusty, glissy, saucy colour that mates complexion and hair in a thrilling liaison. . . . *Case history.* She's switched from a sort of untouched-by-human-makeup outdoor girl look—golden hair, rosé cheeks—to something much more moving, more exciting. She encircled her sea-blue eyes in a deliciously startling pool of blue (courtesy of an Almay colourstick). She wears them that way day and night. She deliberately let her hair go from a retouched golden blond to what it is naturally: blond plus a great deal of early white, a lynx-hued frappé. She always was a beauty. Now she is a show-stopper. . . . *Case history.* She has a chin-length swing of pewter-steel-chrome hair. "I started framing my face with it last summer. And I changed my makeup to go with it. I remember the day, the first week in August. I was in Paris for the Collections. I'd been wearing eyeliner, matte brown eyeshadow, a matte white powder under brow. After a look at the Girls in Paris, I dropped the eyeliner, changed the above-eye colour to a Mary Quant gloss of white silver. Switched my lipstick from a brightish to a silvery pink. I saw my daughter using Yardley's yummy Bronze Whip Cellophanes blusher makeup, and from then on that was it for me." . . . Her whole patina is frankly contrived and frankly fantastic. But it's fantasy under control. That's what the return of the kicksy madeup face is all about. You plot your own facial design, and you don't care who knows it. The face glows with an interplay of colour and textures, a reflection of lights and shadows. You innovate and decorate. Use a cream foundation for coverage, top it with a sheer gel for sheen. Some models employ as many as five shades of blusher to contour and highlight. . . . In London, they're using poster-type paint around eyes, painting watercolour makeup on face, with pre-Raphaelite tones of grey and mauve. . . . A body and eye-paint called Colour Me, which goes on easily and stays there, comes in bold yellows, golds, violets. . . . Zandra Rhodes paints rainbows around her eyes, wears red lashes to go along with the bright green streaks in her hair. . . . The colour's not all painted on. Some of it comes in the form of prescription glasses. With Tintolite eyeglasses by American Optical, you can flip in and out at will such pleasant pastel lenses as heather, apricot, golden sand. . . . The Colourquake in contact lenses means that a girl can be emerald-eyed for lunch, jet-eyed for dinner, and amethyst for breakfast the next morning. . . . But in all cases, the face knows what the hair is doing. More on this, next pages.

Turn on a fabulous, foible-less bronze, a honey of a bronze that won't turn grey, a turn that darker shades of makeup often take on dark skins. Revlon psyched that one out, put their genius-stroked chemists to work on new Touch & Glow Liquid Makeups that would have the sheer texture, the tonality to blend into and with a dark skin without greying. "This is more than a matter of making dark shade match dark skin," one of the lab men explained to us. "It is making the *value* of the shade compatible with dark skin, and in a texture that relates to the skin—a 'living' texture that goes through the day without a flake." . . . They made it. The shade here, one of five, is Touch & Glow Honey Bronze. Eyes, blue-winged with eye shadow stick. Lipstick: Revlon's new Frosted Brownie. . . . Mongolian lamb coat: Fernando Sanchez for Revillon, hand-painted by Brossin de Méré. To order, Saks Fifth Avenue. Pearly ropes: Kenneth Lane for Laguna.

COLOURQUAKE

The medium is colour, wild and wily colour The message is: Turn it on.

PENATI





JOHN COWAN

Turn on the colour

Turn on your headlights. And watch out for the traffic. If hair's pale, make it paler. If it's gold, glint it up. Let it grow, stretch it out, enjoy it. You're entitled. For a start, spray on some Toni Sun-in and sit under the dryer. Then shampoo. It streaks sun lightening into your hair, works gradually so that you can proceed with caution toward the precise degree of dazzle you've always pictured yourself with....

Turn on the glaze. Coat your face with lustre. The beauty, *right,* owes a great deal of her luminosity to Max Factor's new, out-this-moment and out-of-this-world UltraLucent Face Glazers. They come in chubby sticks so translucent you can see the dawn coming up through them. They touch up makeup or do the whole colour bit themselves on naked face, glide on guilelessly, adding no build-up of texture, just nippy, nifty tint. Clear Bronze is the UltraLucent Face Glazer that polished the face here, Clear Peach the cheeks. ...Lids and brows here brushed far out toward the temples with Geminesse Green 16 eye shadow powder. Peach-a-Baby Iridescent is the UltraLucent Cream Center lipstick. Both, also by Max Factor....Brown-and-blue Japanese tie-dyed silk scarfs, wrapped by Sant' Angelo....

PENN



Turn on the colour

ELISABETTA CATALANO



Colourquake, Colourquake! ***Raise a new hue.*** Christian Dior just did. Raised 93 great, great hues. The shakers and makers of couture colours have turned their designing guile to makeup, here now at Saks Fifth Avenue. La Collection—Maquillage Dior is big and beautiful, all shades mixable, blendable, full of delectable ploys. Marisa Berenson, in a green, blue, and pink mood, mixed eight of them for the Colourquake, *right.* Pointillism around eyes accomplished by jade and celadon cream-stick eyeshadow—dot-dot-dot around lids. Marine eyeliner, a run-proof new formula, dot-dot-dots base of upper lids. Mascara Vert brushes up lashes, brow. Cyclamen, a soufflé rouge, warms cheekbones, cloaks a shoulder. Mouth is outlined with soft Lip Liner pencil, filled in with Bois de Rose lipstick. Teint d'Été is the shade of Dior's Teint Naturel, a double-doing liquid make-up base that treats the face as it satins on colour. . . . Tasselled earrings by Giorgio di Sant' Angelo.

Dive into colour head first. Let your coif help deliver your colour message. There's no woman known for her colour dramatics who doesn't attribute her rave reviews to the cut of her hair. See the cut, *left,* by Chany for Freelancers: masterfully sculpted to catch the light and bounce it back with endless psychedelics. Its side panel is cropped to curve into the face—and lift it. Its long back, centre-parted, wraps around throat like a mediaeval wimple to sharpen the chin definition. . . . The hair itself is marvellous. As in all good colour games, what's underneath is still dealing the cards.

BERT STERN





What's on first—the newest under-fashions

The last word, here, in what goes on first—new little bits and pieces of under-fashion that shape, smooth, and sometimes emerge altogether as visible parts of the next season's hit looks.
Sunny jumpsuit, above, of yellow plissé-knit nylon that could have pants or come out as is at a poolside setting. Part of the package: a bright orange sash.
By Hollywood Vassarette, a Bandura jumpsuit of nylon; $13. At Bloomingdale's; Hutzler's; Woodward & Lothrop; Sanger-Harris; I. Magnin. Choker: Far Eastern.
More sun out, opposite: a little yellow midriff top with curved-out neck and tiny sleeves, short yellow shorts. For sunning, they make it alone; various things could go over—shirts, pants, a tie-on skirt. By Van Raalte, of Du Pont nylon bouclé knit; $10. At Bloomingdale's; Woodward & Lothrop; J.W. Robinson.
On both these pages: rings by Bruce Rudow, Richelieu; anklets by Bruce Rudow. Inflatable furniture by Quasar Inflatables. Coiffures, these ten pages, by François of Kenneth.

NORMAN PARKINSON



What's on first—the cutaway slip, body suits, pantshirt

Cut down, cut up, right, a slip that seems to shape by not being there—minimal, yet keeping what's there in place. Jacques Tiffeau for Gossard, of black Du Pont nylon tricot. Available at the end of March. $11 at Bonwit Teller; Jordan Marsh, Florida; Joseph Magnin.

Vines maybe, centre, a flowering variety patterned on the black background of a body suit —great under top-clothes that wrap on, tie on. By Emilio Pucci for Formfit Rogers, of Helanca stretch nylon. $10 at Bonwit Teller; Frost Bros.

Black mesh shirt, top right, that finishes as small pants. Wrap a little skirt over it, and a feature-attraction belt. By Peter Pan, of nylon tricot. About $18 at Bloomingdale's; Marshall Field. Belt by Elegant.

Allinone, below right, for the really slim and firm—stretch nylon with very low back, a texture that feels like skin. Allyouneed—under pants, shirt, dress. By Treo/Fortuna, of black Du Pont nylon. $5 at Bloomingdale's; Swanson's; Frost Bros.

NORMAN PARKINSON



What's on first– the little perfecters in body-beige

Small and smooth—underthings in nude-colour that take a good little body and make it look naturally better....

Body suit, left, in body-beige, as stretchy and smooth as skin. Holds the bosom firmly, stops comfortably high on the legs. By Vanity Fair, in tricot knit of nylon and Lycra. $10. At Bloomingdale's; Neiman-Marcus; I. Magnin.

Just seamless triangles, above right —an effective brassière gathered to an elastic band. By Warner's, of beige Du Pont nylon tricot, $4. Bikini pants of beige nylon tricot, $2. Brassière at Saks Fifth Avenue; Neiman-Marcus. Brassière and bikini at Thalhimers.

Straight-across brassière, below right, curving to wide-track straps. By Lily of France. Brassière of beige Du Pont nylon tricot, $8. Bikini pants of beige nylon tricot, about $4. At Bergdorf Goodman; I. Magnin.

Cut low and wide, far right— a brassière with a bit of lace on the cups, to wear with bikini pants. Brassière by Brieflee from the Sea Dream Collection by Maidenform, of taupe-beige Enka Crepeset nylon tricot. $5. At Bloomingdale's.

NORMAN PARKINSON







What's on first– the soft beige natural

Soft brassière, opposite, that moulds to a very natural body line. Tapered straps, a little stretchiness under the bosom. Here, with a pantie-slip with a pleat in front. Both by Olga. Brassière of beige Dacron tricot, about $6. Pantie-slip of beige Du Pont nylon tricot, about $5. At Bloomingdale's; Carson Pirie Scott; Sanger-Harris; Joseph Magnin. Relaxed allinone, left, that falls softly against the body, covers and smooths without shaping . . . pretty to wear, beige with a pointed yoke. By Kayser Perma-Lift, of Enkalure nylon. $7 at Altman's; May D & F.



What's on first–more little shapers in body-beige



Step-in brassière, far left—or pull it overhead—it moves with you, stays put, holds a beautiful shape. With a matching stretchy hip-hugger. Both by Flower Bali, of beige Antron nylon tricot and Lycra. Brassière, $4. Hip-hugger, $5. At Bonwit Teller; Rich's; Burdine's; I. Magnin.

Demi-cups, centre, for a very deep-cut brassière with light underwiring for a high rounded line. With a matching stretch bikini. Both by Jantzen, of beige Du Pont nylon and Lycra. Each, $6. At Saks Fifth Avenue.

Hooray!—a full-fashioned allinone, left, with a knitted seamless brassière that's smooth as you. The whole thing, great under soft clinging dresses. By Warner's, in beige. Brassière of Du Pont nylon, torso of Antron nylon and Lycra; about $14. At Saks Fifth Avenue. Coiffures, these ten pages, by François of Kenneth.

NORMAN PARKINSON

PENATI

PERFECT LITTLE STEALS

GREAT NEW FASHION-BUYS WORN BY LAUREN HUTTON

Put your money where the fashion is. Fashion that looks as if it costs a lot. But doesn't. Fashion that's timely, fresh, well thought out. Not necessarily cheap, but worth every cent. That's what we mean by great buys—great enough to be called fashion steals. . . . Six pages of them start here, all worn by Lauren Hutton, a girl to put your money on—big-time model, new-time movie star, her career really gearing into high now with two new flicks: *Little Fauss and Big Halsy* and *The Wine and the Music.*

$90 for a marvellous pile-on of layers, opposite. Ruffled blouse, beige polyester chiffon. Tunic and vest of Durene cotton knit in beige jacquard. Ban-Lon rib-knit pants of Du Pont nylon. All by Chippy for Know Clothes. At Bonwit Teller; L. S. Ayres; Dayton's; Joske's, Houston. Necklace by Pablo & Delia. Stockings: Bewitching. Laced ankle boots: Tepee Town.

$75 for a little top of puffs and gathers, above, and a see-through skirt. Both, of brown silk chiffon. By Benson & Partners. At Henri Bendel: Frost Bros.; Country Club Fashions. Necklace from the Gallery of Primitive Art. Coiffures, these six pages, by Maury Hopson; hairpieces by Leon Buchheit. All backgrounds: the studio of the painter Warren Brandt.

PERFECT LITTLE
STEALS



SUÈDE OVER PANTS CHAINED SNAKE. ON LAUREN HUTTON

$192 for practically everything in sight, left—rust suède coat, perforated and tied at the bosom ($115); red-and-green checked shirt of Antron nylon ($24); clay-red sweater of rayon chenille ($20); peach wool jersey pants ($33)—separately or together: a steal. All by Patti Cappalli for Addenda. At Altman's; Jordan Marsh, Florida; Hudson's; I. Magnin. Choker by Bruce Rudow. Belt by Odyssey. Boots: Tepee Town.

$60 takes the snake, right. A short dress with [illegible] and black chain-straps, full skirt. The brown snake print, coiled for a big spring. By Adele Mattin, polyester (Creative Fabrics). At Bloomingdale's; Rich's; Jacobson's, Michigan; I. Magnin.

SMOCKED EVENING LOOKS FOR LAUREN HUTTON

$50 buys lots of Paisley and smocking, near right, with a nice bit of change in the bargain, too—the scarlet-print tunic can be spilled over voluminous pants as here or go whirling off on its own. Strapless crêpe de chine tunic dress and matching pants by Evelyn Sini for Stiletto, in acetate and rayon (Fisher & Gentile fabric). Lord & Taylor. Cliff Nicholson necklace.

$56 steals the scene with ruffles and smocking, far right—a covered beige jersey midi that needs only a parasol to be pure *fin de siècle*. Dress by Jane Justin for Don Sophisticates, of Nomelle (Alamac fabric); junior sizes. At Miss Bergdorf of Bergdorf Goodman; Jacobson's, Michigan; Sanger-Harris. Indian bead necklaces by Odyssey, W. A. Indian Reservation, Bill Smith for Richelieu.

PERFECT LITTLE
STEALS



HORST

A FACTORY FOR LIVING IN

In Christophe de Menil Thurman's New York house, the commonplace becomes uncommon

BY POLLY DEVLIN

Christophe de Menil Thurman's town house startles the eye in a series of subtle explosions; her ideas and talk surprise the ear with the same soft force. She deals in muffled detonations, this strong-boned, fair woman with great vulnerable eyes and translucent skin, who comes into a room like a drift of smoke, for she is a detonator, avid, loyal, passionate, and open, totally involved with the possibilities of living now, in using the common things of life uncommonly.

A daughter of John and Dominique de Menil, educators, philanthropists, scholars, whose famous art collection—some of it on loan to museums, some of it in their house in Houston, Texas—covers a staggering range of the art history of the world, Christophe de Menil Thurman first came to live in the United States with her parents when she was seven. "If one thinks about adjustments," she said, "—which one didn't when one was that age—one realizes that it was hard to adjust to Texas. But we lived from day to day, and, although I won't say that I was happy at the beginning, I quickly became used to the way of (Continued on page 206)

MRS. THURMAN AND TAYA, her daughter, above left, live with an astonishing conglomerate of art. Here, a New Hebrides sculpture, left, and a Babembe figure, right, flank an Enrique Castro-Cid painting, "Cabestral With Explanation," 1963. In context, nine-year-old Taya's rolling toy looks like a mobile sculpture. IN THE LIVING ROOM, above, a factory-sized space for tricycling, playing, and art, two American-circus Turkish figures on pillows. On right wall, a Frank Stella 1966 painting, "Conway I"; at the left, an organic sculpture by Joseph Kurhajec, 1962. A SHELF OF SCULPTURE, right, includes, from left to right, a basketry mask from New Guinea; a wooden head of a girl, Bakuba tribe; a Bambara mask of a hyena with, below it, a Bayaka wedding cup; Mexican votive bird, circa 1000-500 B. C.; Senufo helmet with horns; and a figure from the Dogon tribe.

ADELAIDE DE MENIL



A FACTORY FOR LIVING IN

IMPROMPTU STILL LIFE, top left, in Christophe de Menil Thurman's workroom-bedroom: a cutting board on the orange-painted floor serves as night table beside her low bed. Above it, a 1944 Matisse ink drawing. IN THE LIVING ROOM, top right, with its pipes and beams exposed as in a factory, the original garage elevator serves as a raised, carpeted platform with a fur tumbling mat for Taya, African wooden stools, and a chair used to carry a prince in African coronation ceremonies. On the left wall: the Larry Poons 1966 painting "Knoxville."

SPATTER-FLOWER TABLE, left above, designed and covered in vinyl by Mrs. Thurman to hold picnic-spread dinners, stands under a James Rosenquist 1966 painting, "Promenade to Merce Cunningham," with, at the right, a 1949 René Magritte, "Cosmogonie Elémentaire."

SHELF SHAPES in the living room, right above, frame random and changing displays, including, here, a photograph of Taya and her rabbit, Violet

Rose, by her aunt, Adelaide de Menil; on its right, a 1939 Klee drawing, a Cycladic sculpture, and two birds from Indian burial mounds in Ohio. On the shelf below: Taya's trick box, toy barn, and lunch box.

CHRISTOPHE AND TAYA THURMAN, top right, read in the top floor sitting room under (right to left) an eighteenth-century Peruvian church painting, four finger-paintings by Taya, and a 1951 Rouault, "Le Marocain." On an eighteenth-century Italian table, left, stands a Babembe sculpture. At the right, a seventeenth-century French angel wears a silver Andy Warhol pillow and a necklace by Taya.

TAYA'S BEDROOM, left above, a field of flowers, has furniture scaled down to her size, including a four-poster whose curtains pull shut to make a private pavilion. An entire wall of closets organizes her books and toys.

TAYA IN HER WORKSHOP, right above, is surrounded by her supplies, her paintings, and, hanging from the ceiling, a mobile she made.

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

The snake charmers. ***Everyone loves to put on a touch of snakeskin, somewhere—there's nothing quite like those weaving, intriguing patterns . . . snaking around the skin . . .*** **1.** Close-up of the greige-and-brown cobra trousers that Deering Howe had made at Hernando's leather workshop, 13 Christopher St. . . . **2.** O'Malley O'Connor leaning against the snakeskin wallpaper, wearing short-order cuffs of snake laced on with leather thongs, $22.50; snake-y choker, $10, and headband, $7—all designed, made, and sold at Kamali, 229 E. 53rd St. . . . **3.** Emerald-green suède belt appliquéd with big, clanky snakeskin stars. $20. Betsy, Bunky & Nini, 237 E. 53rd St. . . . **4.** This spring Joan Cavanaugh's filled her boutique with nothing but patterned snakeskin things. For instance, left to right, Joan in her snakeskin gunbelt; O'Malley O'Connor in cobra aviator-cut jacket and shorts; Erin Grey in long purple snakeskin tunic, and spats. Casa Cuero, 202 E. 61st St. . . .

CATERINE MILINAIRE

Chokers

Wrap a little something seductive around your throat—see what a lovely long line it gives. . . .

5. Elephant-hair-and-gold bracelets clasped around a throat. Halston. . . . **6, 7.** Belt of magenta yarn, hung with tassels. . . . Suspended from a leather thong, strands of beads, a carved metal plaque. Both, 321 E. 9th St. boutique. . . . **8.** Wrist choker—a long line of elephant-hair-and-gold bangles. Halston. . . . **9.** Green velvet ribbon appliquéd with a violet pansy. $5. Betsy, Bunky & Nini, 237 E. 53rd St. . . . **10.** Peacock feathers fluttering from a leather thong. $3. Kamali, 229 E. 53rd St. . . . **11, 12,** **13.** Ancient wooden spindle wheels on a leather thong. $10. . . . Argentinian steer teeth strung on leather. $10. . . . Woven belt buckled about the throat. $10. All, Odyssey. At Henri Bendel.

More on next page

VOGUE'S OWN BOUTIQUE *Continued*







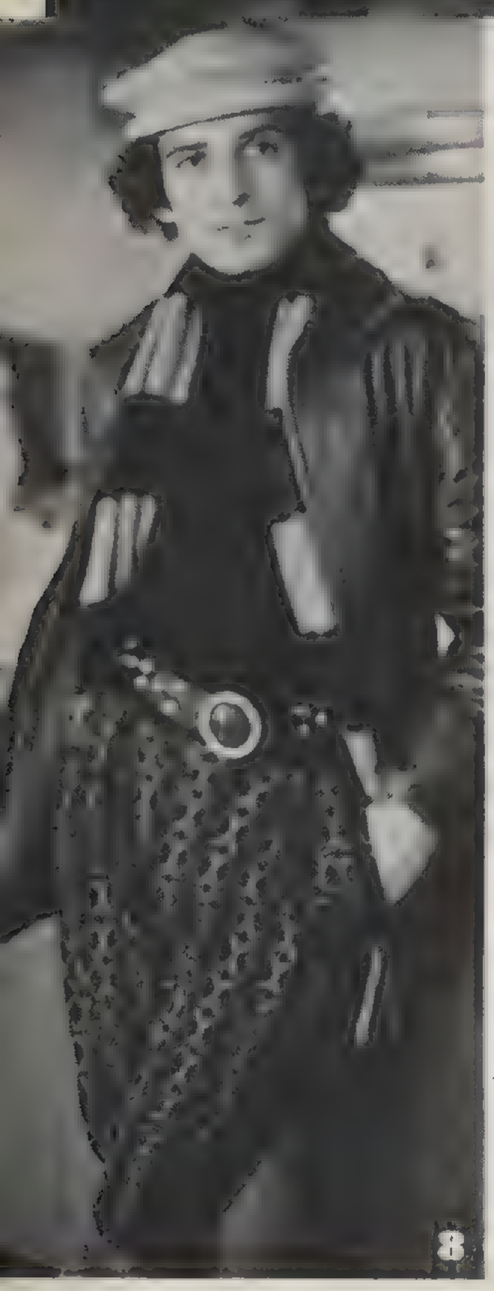
The Indian

Everyone's onto the fascination, the beauty, the design ideas, of American Indian lore, but **Sarah Smithers** is steeped in it. She's more American Indian than an original. . . . **1.** Sarah's antique squaw dress—beaded buff buckskin. Plume Trading Company. . . . **2.** Sarah's gauntlets are authentic. From Grey Owl Indian Craft, 10552 Beaver Road, Jamaica, Long Island. Her tomahawk was found at Plume Trading Co., Box 585, Monroe, N. Y. . . . **3.** Sarah's winter street look—red fox coat and fox wrapped around the head. Henri Bendel, 10 West 57th Street. . . . **4.** Sarah at home—in homemade red fox breech clout, painted legs, suède leggings—the warrior works. . . . Sarah's covered one wall with pheasant wings, plans a teepee for the terrace this summer.

CHARLES TRACY



7



8

Janis in her purple

5. Janis Joplin, the divine—when she shakes up the places like Madison Square Garden she's a flashing vision of violets and purples—of panne velvet, silvery chiffon . . . and Janis's audiences are helping to make purple hues big, too . . . like, **6,** girl in purple silk shawl . . . or **7,** Burgundy velvet, gold-embroidered coat . . . or **8,** a stop-and-look-at fellow in purple leather jacket, purple, red-patterned jersey gaucho pants. . . .



6

5

CHARLES TRACY

London: Eat



9

at the new restaurant, **9,** Burkes, 10 Clifford St., London, a pleasant place decorated in dark brown woods, leather banquettes, subtle lights —the best food from American hamburgers to traditional English. . . . **10.** One of the decorators, Tessa Kennedy, with one of the backers, the Earl of Lichfield. . . .

RICHARD IMRIE



10

Is it alive?

No, no, but it sure looks that way as it swings along slung over a shoulder—like a big, shaggy, lovable blond dog jogging along—actually it's a pouch of a handbag made of South African goatskin. By Vi Higginson. $100. At Henri Bendel, 10 West 57th Street. . . .



11

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

Building a dream in the yard



Clem and Mirandi had always had this dream—to be free, to sail the oceans, the world—stopping here and there, wherever, to sell Mirandi's beautiful designs in leather. And so, to make the dream come true, **1,** Clem is building, right in the heart of Hollywood, by hand, an ocean-going sailboat. It will have sleeping room for six people, a boutique with six sewing machines inside. When it's finished this year,



MAURICE HOGENBOOM



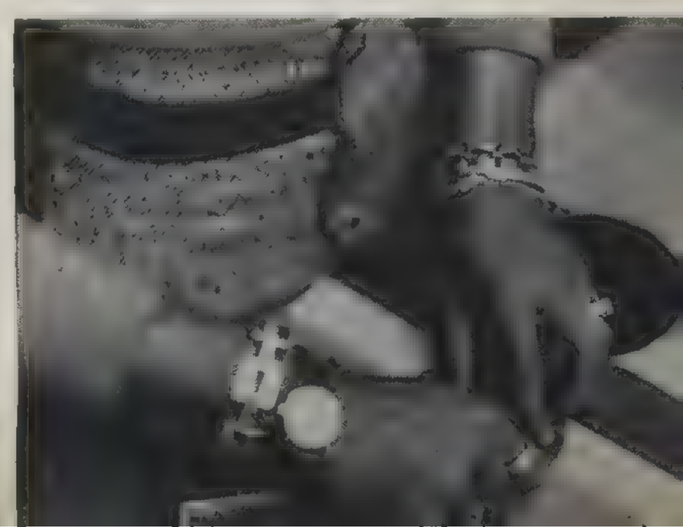
Clem and Mirandi will set sail. . . . **2.** Clem and Mirandi in the framework of their new sailing house—an extraordinary example of the made-by-hand designs and dreams of so many young talented people now. . . . **3.** In the works, two of Mirandi's powerful leather designs—the back of a blue suède weskit with golden suède eagle . . . a jacket back of black suède appliquéd with a red fox. . . .

A new way to wear your old man's rings . . . *slip a crimson ribbon through his rings and tie the ribbon around your wrist, a finger. . . . These rings, of elephant hair twisted with gold strands. Halston boutique, Bloomingdale's. . . .*



It's much nicer than your usual neighborhood pub—bigger too. . . . Maxwell's Plum, First Avenue and 64th Street, has expanded two levels and upstairs. . . . The ceiling of the big dining room is "just fabulous," light fusing through a roof of Tiffany stained glass designed like an English flower garden. . . . Fabulous looking people there at lunch, too—like Penelope Tree, David Bailey, Marisa Berenson, Giorgio di Sant' Angelo. . . .

Worth watching: Stephen Burrow's wrists. Stephen's the great leather designer who always used to tie on lots of thongs, beads. . . . Now, only geometric silver bracelets, collected from all over. Perhaps there is a message here? . . .



Doing it by hand

Extraordinary the way the urge to do needlepoint—to create something attractive oneself—to use one's own hands to do it—has taken off. . . . *Woolworks* in New York was one of the first to sense the increased interest. Now the story of *Jebba.* Jebba was started in Beverly Hills by two cute young girls, Jebba Maes and Dotti Eisenberg, not quite two years ago. Now here they are with outpost Jebba boutiques in ten Bonwit Teller stores across the country, including New York, and in Joseph Magnin in Palm Springs. . . .

Do you own a Gorham Sterling Original?

A Gorham Original is a beautiful pattern in sterling. And much, much more.

Every Gorham spoon bowl, every fork tine, every knife blade is in perfect balance with its handle, both in design and weight. That's why some fork tines are longer than others; why some salad forks are one shape, some another.

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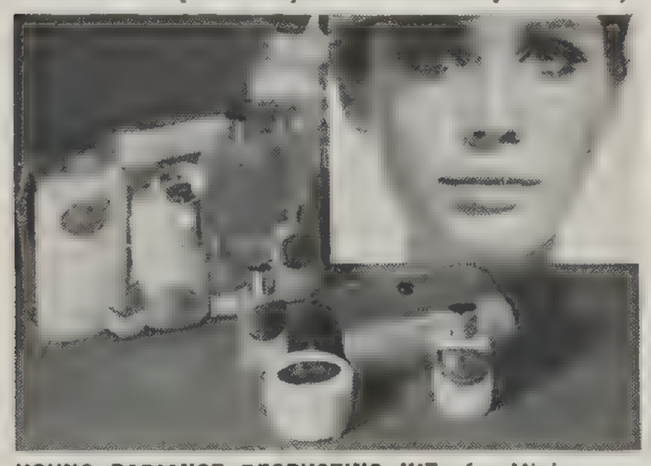
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WARHOL AND FILMS

(Continued from page 167)

windows at the street. Or on a park bench. They would stay for hours without being bored although nothing much was going on. This is my favourite theme in moviemaking—just watching something happening for two hours or so.

KENT: As if the camera were a kind of visual tape recorder?

WARHOL: Yes.

KENT: But you do have a star system. When we watch the kooky characters in *Lonesome Cowboys,* we're also aware that they're Taylor Mead and Viva.

WARHOL: I still think it's nice to care about people. And Hollywood movies are uncaring. But I don't really believe in the star system. If one of our stars doesn't show up, we substitute someone else. *(He shrugged.)* They do that in television. Joan Crawford filled in for her daughter on a soap opera. I saw a program about Hollywood's search for a star to play Scarlett O'Hara in *Gone With the Wind.* They showed forty stars, each playing the same rôle differently. They all had something. It was so exciting.

KENT: Richard Schickel said that you are firmly rooted, technically and aesthetically, to a point in film history around 1904-05: "Like the primitives, all Warhol does is borrow a real setting, place amateur actors in front of it, and instruct them to improvise dialogue and action based on a rough outline." Is that really the way you work?

WARHOL *(staring at Kent without animosity)*: I guess so. When we decided to make *Blue Movie,* we first got Viva and Louis Waldon. Then we found an apartment. We had a crew of three. After all the things were plugged in, I turned on the camera and we moved it around. Viva and Louis did—uh—what they were—doing, and never paid any attention to us or to the camera. It was—uh—over in three hours and we all packed up and went home.

KENT: What's the point of making a three-hour film? Is it a kind of disposable item?

WARHOL: Well, if we want to, we can shoot the same movie over again. In the case of *Blue Movie,* we could do it over again, leaving out the—uh—objectionable parts.

KENT *(feigning nonchalance)*: Oh, yes. *Blue Movie* has recently been declared "hard-core pornography."

WARHOL *(with a slightly put-on smile)*: It's soft-core pornography. We used a misty colour. What's pornography anyway? The muscle magazines are called pornography, but they're really not. They teach you how to have good bodies. They're the fashion magazines of Forty-second Street—that more people read. I think movies *should* appeal to prurient interests. I mean, the way things are going now—people are alienated from one another. Movies should—uh—arouse you. Hollywood films are just planned-out commercials. *Blue Movie* was *real.* But it wasn't done as pornography—it was an exercise, an experiment. But I really do think movies *should* arouse you, should get you excited about people, should be prurient.

KENT: Was it camp to say on the program note that *Blue Movie* is "a film about the Viet Nam war and what we can do about it?"

WARHOL *(still smiling)*: Oh, no. It really is. The movie is about . . . uh—love—not destruction.

KENT: Then, is the moral: "Stay home and make love—not war?"

WARHOL: Not exactly. It's caring about people. *Blue Movie* cared about Viva and Louis. But after seeing Agnès Varda's movie *Lions Love,* I realize I didn't care enough. Varda made Viva look and sound so beautiful—better than we could.

KENT: Are you implying that the techniques used in the Varda film are beyond your means?

WARHOL: Yes. People forget that we turn out a movie in one day. *Blue Movie* was shot in three hours at a cost of $2,000. Critics put our movies down because of their technical defects—poor sound or wrong film—but I think they're more entertaining than many Hollywood films that cost millions. I *believe* in entertainment, don't you?

KENT: You once said that you wanted to make bad movies.

WARHOL *(practising another put-on)*: Anybody can make a good movie, but if you consciously try to do a bad movie, that's like making a *good* bad movie.

KENT: There is an element of sexual ambiguity in your films.

WARHOL *(in an Andy Hardy voice)*: I just like everybody and I believe in everything.

KENT: You also once said that you wished you were a machine.

WARHOL *(looking away)*: Life hurts so much. If we could become more mechanical, we would be hurt less—if we could be programmed to do our jobs happily and efficiently.

KENT: But earlier, you said that we should be aroused from our alienation by prurient means.

WARHOL *(meeting her eyes)*: Prurience *is* part of the machine. It keeps you happy. It keeps you running.

KENT: How do you evaluate yourself as a movie maker? Are you an innovator or are you, as Schickel suggests, a throwback?

WARHOL *(forbearingly)*: Uh—a throwback, I guess. We just keep busy. Everything we've been doing is simply an experiment—our movies are like rushes. We haven't really finished a complete film—everything is part of something else.

KENT *(aggressively)*: Isn't it a cop-out, an evasion of responsibility, to characterize as an "experiment" films that are commercially exhibited?

WARHOL *(without looking at Kent and with the barest hint of a smile)*: In that case, the paying customers are the experiment.

Without seeming to stir, he closed the attaché case.

WARHOL AND ART

(Continued from page 166)

Warhol to disrupt communication or distance in much the same way that his repeated image of electric chairs or auto accidents cool these images and make them bearable, even beautiful. People perform for his microphone in much the same way that they perform for his movie cameras. They imitate themselves. And since we all imitate ourselves and this imitation is called style, a peculiar kind of reality is captured.

Warhol's novel "*A*" is a transcript of some of his tapes. The transcription was done by high-school girls and the final text retains all their mistakes. If "*A*" is only about tape recording, it is an almost unreadable failure. If it were primarily about tape recording, it should have been issued as a tape. If "*A*" is of any interest at all, it is because it might not really be about tape recording per se, but about transcription, from sound to tape to print. The errors are the most important parts of the book.

Finally, after uproar and waiting and games of all sorts and, above all, ploys, I was ready with *my* tape recorder to interview this famous artist of the 'sixties, someone whom I did not really know, someone whose actual art I respected, someone as defensive and evasive as myself. Two mirrors facing each other. Two microphones. At one point in the interview—the double interview, for my joke was that Warhol was also supposed to be interviewing me—our talk was interrupted because it was Friday and he had to sign a pay check for someone. He put down his microphone and said, "Put yours next to mine and they can record each other."

Warhol is not dumb nor is he passive. The passivity to a large extent is a mask and a protective device. After we had relived his famous ploy that "Oh, interviews are great as long as there is someone to tell me what I have to say" and I had countered with, "It doesn't matter what you say; I'll make up the answers when I have to write the article," I went one step too far and was foolish enough to say that there was no real reason to have the interview because I could just as easily make up the whole thing. Disaster. Faint anger vibrations followed by a whole half hour of inane interruptions. The passivity is a mask. Warhol is one of the most vulnerable people I have ever met, but in his own way he is also one of the most aggressive.

It is probably true that most of Warhol's ideas come from other people. People are constantly babbling out projects to him. But Warhol, who as an artist is about choice, not chance, chooses what he needs. Recently, as an art work, partially influenced by "Street Works" and the forthcoming "World Works" (a collaborative effort by Hannah Weiner, the artist Marjorie Strider, and myself), he sent the critics Gregory Battcock and David Bourdon to Paris for Thanksgiving dinner. They were to document the whole occasion. It was David Bourdon's idea, but if it had not been such a good idea, Warhol would have rejected it. His choosing it made it his idea and his art work. He was, as current slang would have it "doing a number" on Documentation Art, World Art, and on critics, whom he now maintains, thanks to Battcock, will be the important artists of the 'seventies.

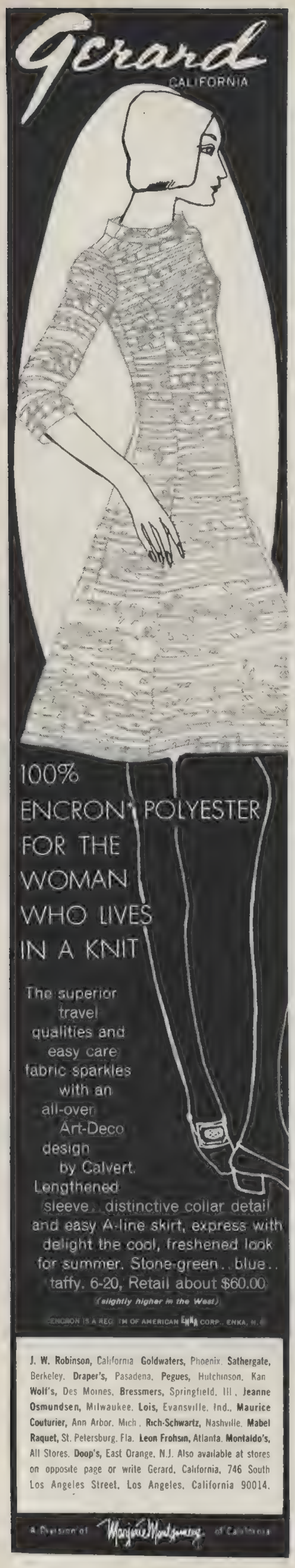
The artist Les Levine—for a real glimpse of art world paranoia see Bourdon's *New York* magazine piece of February 10, 1969, on his attempt to arrange a trade of art works between Warhol and Levine—maintains that the people around Warhol represent Warhol's own fantasy life. To extend this metaphor, the superstars, kooks, exhibitionists, and beautiful children are what Warhol is not or what he can not express. He needs them as much as they need him.

Marcel Duchamp once said that what interested him about Warhol's paintings of repeated soup cans was not the soup cans but the mind of the person who would want to do such a thing. It is not by accident that Warhol has been buying every Duchamp he can lay his hands on. Although it is apparent that War-

(Continued on page 206)



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WARHOL AND ART

(Continued from page 205)

hol operates much more intuitively than Duchamp, he has always been one of Duchamp's major heirs. Warhol has stopped making paintings just as Duchamp did almost half a century ago, perhaps for different reasons, but with similar myth-making results. It is not by accident that one of Warhol's silk-screen paintings utilizes the image of the Mona Lisa over and over again. Duchamp reduced the Mona Lisa to a sexual pun that not only illuminated Da Vinci's sexuality and perhaps Duchamp's but became a metaphor for sexuality that goes beyond art or anti-art. Warhol reduces Da Vinci's prototype and Duchamp's meta-metaphor to the same status as repeated rows of Coke bottles.

Everything is interesting. Sex and death and art are as interesting as flowers or cows. Death, nevertheless, is the central theme of Warhol's most important works. The "silence" sign in the electric-chair paintings forms a relationship to the Warhol self-portrait in which his finger is placed up to his lips, recalling the woman in Redon's "Silence." Death is like repeating the same thing over and over again, a trap, a loop. The repetitions create a life of their own.

On the surface, Warhol is no different now from what he was before the shooting that put him on the critical list for several tense weeks. Underneath the cool surface, however, there may indeed be a difference.

"I am afraid of everything now. I used to think that everyone was just being funny. But now I don't know. I mean, how can you tell? I can't tell if a person is just being funny or if they're really crazy. It's so-o-o peculiar. I just try to take people for what they are and people who are a little crazy, they're usually so-o-o creative, aren't they? But I just don't know."

David Bourdon, the critic, said that Warhol's nearly tragic shooting-down is his greatest art work and that in some way because of his fascination with death and violence and aberration, he programmed it himself, unconsciously.

Andy Warhol uses people. It occurs to me as I write this that I am using Warhol in order to write something interesting. He is a symbol. But by my using him, he is using me. That is a large part of his genius.

"Do you feel any different now after getting shot and being in the hospital and everything?" I asked him at one point in the interview.

"No, it's all the same. I mean, I can eat everything. But it's different. It feels different."

"What do you mean?"

"I mean . . . maybe it would have been better if I had died."

"Why?"

"I mean it's so-o-o awful. Everything is such a mess. I don't know. It's so hard."

Emotions showed on his face for the first time.

"But you seem so cheerful and active."

"Yes, I know. But you have to . . . you know, you have to pretend."

You have to pretend.

Life, like art, becomes a kind of fiction. But was that Andy Warhol speaking, or was it Warhol's "Andy Warhol"?

A FACTORY FOR LIVING IN

(Continued from page 194)

life and to respect it. Now I have become completely a pragmatist —which is very American."

She is a poetic pragmatist then, and her house is her habitat. While her background and upbringing show in many ways and particularly in her familiarity with great art, her house spills with her ideas and simplicity. It induces a kind of relaxed excitement, a liberation of the senses, in almost everyone who visits there; and Mrs. Thurman's dinner parties have, in a way, the air of picnics. "In her house you feel you can always see the sky," a friend said.

Originally the coach house for a grand New York residence long since demolished, the whole building is clamped around an enormous central elevator shaft and ramp, which raised cars and carriages to the second floor, with stables below and the living quarters for the grooms on the floor above. A skinny staircase snakes straight up past the stable floor towards the visual explosion of the main living room and its superbly distant horizons.

The room yawns, stretches, and clambers towards the windowed wall at the end, its spatial excitement and continuity punctuated by the grouping and placement of objects and activities as well as by the different levels of the floor. It is, in fact, a factory for living in, for playing in, for looking in, an environment for the stimulating people who surround Christophe de Menil Thurman, chief of whom is Taya Thurman, her nine-year-old daughter.

Taya is everywhere in the house, and so are the signs of her occupation—in her swing and trapeze swaying in the living room, in her paintings, her toys, in the sounds of her practising the piano. She and her mother plan projects together, and each is profoundly absorbed in what the other is doing.

Planning and accomplishing are habits with Christophe Thurman; as a result of arranging summer performances in art and music at East Hampton where she had to consult local authorities and police, she became intensely interested in the whole system of local government.

"You have to be very cheerful and well prepared if you're going to be constructive," she said. "People have very strict partialities about everything and everybody in local politics, and the give and take has to be smooth." She has a high sense of civic and social responsibility and this, as well as her own interests, leads her to sponsor many, often avant-garde, concerts, exhibitions, and happenings.

Among her nicest qualities are her courage and her commitment; the "emperor's-new-clothes" fear doesn't hamper her; she trusts her own unrigid, generous judgment and plunges ahead. The results have been rewarding. Her rooms are filled with the work of young artists she knows and likes, her ears with new music made by musi-

(Continued on page 220)

SATYRICON

(Continued from page 171)

the corrida: joking, laughing, munching nuts.

Moravia: Agony as spectacle was abolished by Christianity.

Fellini: Oh, yes, between the ancient world and us there is also Christianity.

Moravia: Why *also?*

Fellini: Because there is not only Christianity.

Moravia: Let's go back to your sense of alienation.

Fellini: To express it, I began by eliminating what is usually called history, that is, the idea that the ancient world *really* existed. In my film there won't be an historical atmosphere but a dreamlike one. My *Satyricon* has the enigmatic clarity, the clear illegibility of dreams. Everything in this film is invented: faces, gestures, situations, the ambiance, objects. To do that I relied entirely on my imagination. But then I had to detach myself from my fantasies and explore them objectively and from a stimulating point of view, in order to rediscover them freshly. The same thing happens with dreams. The subjects of dreams are totally our own: Through them we express ourselves. But once in the daylight, the only connection we can have to our dreams is intellectual. That's why dreams are so evanescent, so incomprehensible and foreign.

In order to give my film this sense of foreignness, I used an iconography that has the allusiveness and intangibility of dreams.

Moravia: A dream dreamt by whom?

Fellini: Well . . . by me, of course.

Moravia: I wonder why you dreamt such a dream.

Fellini: The movies wanted me to. Anyhow, apart from the reason why I dreamt it, my *Satyricon* is a dream or, better, the documentary of a dream.

Moravia: How did you go about reconstructing your dream before documenting it in this film?

Fellini: In many ways. First by demolishing the myths about antiquity that still exist.

Moravia: I see, the Humanistic myth. Actually, even the Romantics accepted it.

Fellini: That's right. The myth of a serene, statue-like, "clean" ancient world. What I did, for instance, was to bring Trimalchio's banquet down to more "realistic" proportions. I made it a more credible ancient rural world where food probably was the greatest luxury and to be rich meant to be excessive; poverty was synonymous with temperance. Rich people made love a lot, ate, drank, and defecated a lot. They did not consume—there is no consumption without industrial mass production—they *indulged.* Trimalchio is a wealthy farmer in the southern Latium region. In his house, food is the only thing that is taken seriously.

I can still remember that in the Romagna region where I was born we had the same mentality; we used to bet on who would eat the most. For instance: three chickens, a twenty-foot string of sausage, and a candle—that was a bet worthy of Trimalchio!

Moravia: Why a candle?

Fellini: Just to prove that one had the stomach of an ostrich.

Moravia: What about the feeling of foreignness you mentioned?

Fellini: I am trying to create that feeling in every way, including the way the film is shot. I insist on its having a dreamy quality. Each detail has its own life, but inflated, monstrous.

Moravia: What language will the characters speak?

Fellini: Latin. That should add to the remoteness. A language we are taught in school but which is totally alien to us. But I won't use our Latin: It's hopelessly a Church Latin, good for prayers and litanies. To dub mine I have hired about thirty actors from Germany who will read the Latin script in a harsh German accent that is just right for what I want.

Moravia: Let's see, what else.

Fellini: Even the lighting will be dreamlike: much darkness, night scenes, dimly lit interiors. Or else, limbo-like landscapes drenched in faded, unreal sunshines. Many courtyards, narrow lanes and corridors, staircases, claustrophobic rooms—nothing airy or bright. And the clothes are opaque and murky, too: the colours are reminiscent of stones, dust, mud. I am trying to create a combination of Pompeian and psychedelic styles; Byzantine and Pop; Mondrian and Klee mixed with primitive art.

Moravia: I understand. This mixture is to express the uncertainty of what really the Roman style was. Very interesting. And now, if I may, I would like to tell you my opinion about the dominant theme of your film, that is, the basic mystery the ancient world holds for us.

Fellini: Let's hear it.

Moravia: Allow me a question: In which century do you think the ancient world was most enigmatic?

Fellini: Why don't you answer the question yourself? I bet you have the answer up your sleeve!

Moravia: That's right. Antiquity was not really a mystery in the Renaissance when they believed they rediscovered it; not in the pre-Romantic era when they thought they were interpreting it; not even in the neoclassic period when they believed they imitated it. The ancient world was most mysterious right after it collapsed: in the Middle Ages when paganism was totally foreign to early Christians. Christianity consciously negated antiquity; it wanted antiquity to become unintelligible, to recede into oblivion; it gave sin and damnation the face of antiquity.

Fellini: You mean to say that in this film I see antiquity with the eyes of a Christian of the year one thousand?

Moravia: Your idea of antiquity is very close to that of an early Christian to whom it represented temptation, danger, challenge, exactly because it was still alive and so close to him. Nature at its lowest degree of corruption, that's how antiquity appears to you as it appeared then.

Fellini: Are you sure?

Moravia: Mine is only an intellectual approximation, of course, meant to define the ambiguous reality of art. However, let's see. All those monsters you have crowded your film with—albino hermaphrodites, hairy midgets, towering whores, cripples, blind and lame creatures—not only reveal your baroque sensibility and unbridled imagination but also your conviction that an-

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PASTA-E BASTA

By Beni Montresor

EDITOR'S NOTE: *A stir of talents, Beni Montresor, handsome, young, and a Venetian, is a painter, the author and illustrator of children's books and the designer of many stage and opera sets, including those of the new production of* Turandot, *first given in Venice at the eighteenth-century opera house La Fenice, which will be among the first productions at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Splitting between Rome and a house and New York and a floor-through, Beni Montresor is now at work on* Parch, *his first film, "about New York, death, and a rich young man."*

Cooking for me is not a science but a feeling. It is like love. Sometimes I sit and read cookbooks, but I never look at them in the kitchen. It would not be the real thing but a caricature.

CAN YOU IMAGINE TWO PEOPLE MAKING LOVE WITH A BOOK BESIDE THEM? IT IS THE SAME WITH COOKING BY THE BOOK. . . . IF YOU DON'T FEEL IT . . . NOTHING HAPPENS.

Usually, I cook the way I paint—a little of this, a little of that. I put everything through feeling and colour. The colours are necessary for me and, as a painter, I consider cooking like a painting, so, of course, I hate beige cuisine like that of the English. I don't know what to do with meat. It is something strange: I look at it and nothing happens to me.

I AM IN MY ELEMENT WITH PASTA.

One, because I am Italian, and friends coming for dinner expect pasta. I have six kinds of pasta dinners for three different types of people: the totally unadventurous, the mildly adventurous, and the totally adventurous. Two, because pasta takes little time—I would hate to have someone else in the kitchen cooking for me. I must be in control, even if someone helps me to check the ingredients.

I never write down my recipes . . . I invent them. . . .

I am an original. I started cooking in New York one evening when I was starving of nostalgia for my family's food, remembering the odours, the colours, the textures of the things we ate. I

was born in the province that is the home of the Valpolicella where we have a country house. When I go home, I love the smell of the white tablecloths. They are washed in ashes from wood fires to make them sparkling white. And I love the smell of the geraniums when we have lunch on the terrace under the sky and the way the sun shines through the wine. I tried to re-create that feeling here, and little by little began cooking.

Now, I am more and more convinced that my cuisine is the best Italian cuisine in New York.

I know it isn't true but that doesn't matter. It is true for me . . . like being in love . . . the one you love is the most beautiful object in the world. But to have a successful dinner you must have other things beside pasta. Guests, for instance. Mine come in groups of six, eight, or ten. I think it is important to have some younger, some older. I loathe group-age dinners. I invite some friends, and friends of those friends, and some unknown to them. That means cosiness plus stimulation. I'm against dinners for all-young, or all-old, or for old-rich or old-poor or for all opera people. The important thing is that your guests have an exchange of ideas and a certain common sensibility to hold them together.

I HATE BUFFET DINNERS. I THINK THE GUESTS SHOULD BE SEATED CLOSE TOGETHER, TOUCHING EACH OTHER PHYSICALLY SO THEY ARE TOTALLY INVOLVED.

I have no strange presences hovering around the table such as hired waiters . . . they are like ghosts conditioning the guests emotionally, spooky. And no tons of silver or mountains of glasses . . . that reminds me of the Victoria and Albert Museum. Very impressive, perhaps, but I have no time to show off.

WE ALWAYS EAT IN THE KITCHEN. I WOULD SAY THE MOST IMPORTANT SECRET OF MY SUCCESS IS MY TABLE. I HAVE A BIG BRIGHT-RED TABLE.

It is so rare to have a big kitchen in New York, a patriotic kitchen like mine in white, red, and green, the Italian flag colours. At all my dinners the pasta is served twice. I like to put all sorts of things in my salad—finocchio, endive, spider lettuce, watercress, sliced red radishes—and season it with dried orégano and dried green onions. For the more adventurous I add whole scallions. The dressing is two parts Spanish olive oil to one part red-wine vinegar, salt, pepper, and a clove of garlic removed before serving.

(Continued on page 212)

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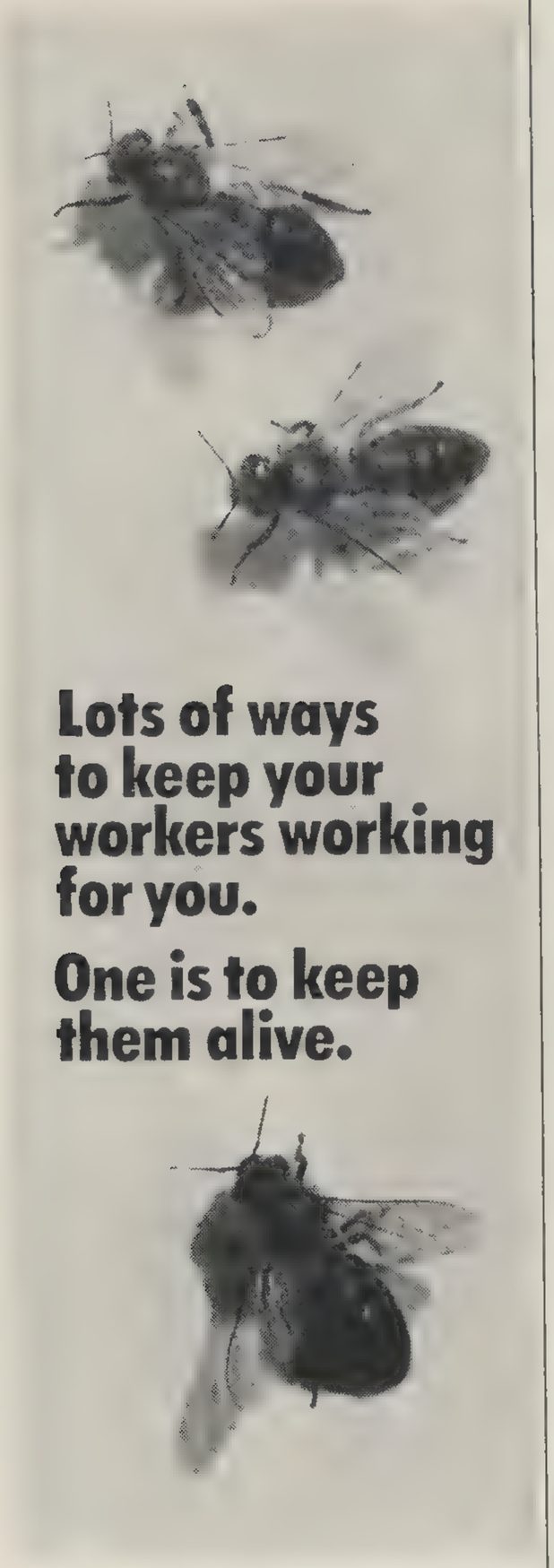


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GOING TO THE MOVIES

BY ANN BIRSTEIN

In those days we didn't call movies "camp," first because we didn't know the word. As a matter of fact, we didn't know the word "film" either. I only learned it years later from magazines and talking with my stepson, a Harvard boy, and even to this day I only use it in a review if I've already said movie four or five times in a row and am ashamed to repeat (except that these days I can't always figure out what's wrong with repeating). And second because we happened to take movies very, very seriously.

Our local theatre was the Tivoli, now what I believe is called a grind house, then in the early 'forties a respectable fourth-run neighbourhood theatre. One of the most serious things about going to the movies was having to take my mother along whenever we went, as they say, *en famille,* which was about once a week, usually on a Saturday night, and with any daughter—there were three older ones and me—who couldn't scrape up a date, poor thing.

What made taking my mother so serious was that my mother could never remember if she had seen the picture, and as a consequence a great deal of my childhood was spent in recounting unlikely plots, mostly of *Imitation of Life,* which seemed to be the Tivoli's most frequent attraction, and of starting sentences with, "Listen, Mama, for god's sake pay attention," and "Oh, I forgot to say before that she . . . ," while my mother listened with a hysterically submissive smile, and my father looked on with the cold cruelty of a man who is about to shell out the price of admission for a minimum of two females for a double feature plus Bingo.

Then we would go, and an hour or so later, after we sisters had passed the Jujubes, Lafayettes, and Baby Ruths back and forth, back and forth, hissing at each other not to crackle, and "How many did you take, you pig?" (pig then being a private, not an ideological, metaphor), and sat satiated deep in the velvet darkness—just about the time the daughter was running after the hearse—my mother would leap up and cry triumphantly, "I saw it!" and have to be hauled down by the elbow. She could never understand why it was no longer relevant.

My best friend, Peppy, was also a movie buff (we didn't know that word either) and, alas, the victim of what under the circumstances could only be considered the most tragic affliction for a girl of twelve in that day and age—*progressive myopia!* In fact, the poor girl was so nearsighted that I had even seen her apologize to a fire hydrant for bumping into it and had taken as normal her habit of clutching my arm and asking whom we had just been talking to. (Peppy didn't wear her thick concentric eyeglasses too often, not only for vanity's sake but for the sheer nuisance of having to spit on them and wipe them clean with her slip.)

But none of this made any kind of dent in our lives compared to the fact that Peppy's eye doctor had told her she would go blind if she went to the movies more than twice a week. Such deprivation. And no apocryphal story either: Peppy's mother and *her* sisters very often and very cheerfully assured me it was true. So that every time I got mad at Peppy, which was every time I saw her, I had to remind myself that the poor creature was limited to four movies a week—where was homework and, I ask myself now, where was literature—and therefore to be treated like a cripple.

Myself, too, because if Peppy had already seen her quota, it would mean calling up Lillian Bach and Celia Carroll and beginning the long negotiation of who would see which half of what double feature twice, and as often as not Lillian and Celia would go off together and there I would be, aimlessly walking with Peppy on a cold winter's afternoon, sometimes tantalizingly past the Tivoli itself, bumping into and apologizing to freezing hydrants, telling Peppy we had just been talking to Dr. Weiskopf, the *dentist* for god's sake.

And then there was the moot matter of *Gone With the Wind.* How many movies *was* it? Without being angels, we nevertheless danced on the head of that pin at least six times, which is how often I saw it with Peppy alone. (I am not even counting going with Lillian or Celia, or in later years forcing an unwilling husband to take one look at Mammy lacing those stays and bury his face in his hands, or watching a twelve-year-old to see if the spell was still operating, and taking notes on nostalgia.) No, no.

To Peppy and me, seeing *Gone With the Wind* was an absolutely basic activity, like Monopoly and school, one of the main substances of our lives. How many movies it was aside —Peppy's mother and eye doctor finally decided to count it as only one double feature, which was pretty generous of them—it would have been unthinkable to see *Gone With the Wind* that first time with anyone except Peppy, standing on line outside the Capitol Theater for three hours, sitting inside it for four, a seven-hour day, come to think of it. It was also a historic occasion in every way, because the last time I stood on line that long was to see *Little Women* at the new Radio City Music Hall with several infamous sisters.

Not that *Little Women* wasn't worth the effort—what else did I have to do—and also the abuse: "What do you mean

you just lost the plaid shoulder bag with the dollar in it that Daddy brought you from Florida?" And not that the irony escaped me of how kid sisters were treated in an antebellum gentile household. But this was different. Just alone, the two of us, Peppy and me, freezing in our tweedy coats with the mouton collars and some sort of beanies on our heads, a wicked flavourful rumour floating along the line all the way down 51st Street, from Broadway to Eighth Avenue, which was as far as the eye could see: "He really says *damn* at the end."

Then inside the theatre, and presto, the world had changed for good and all, turning a fiery red at the same time as Atlanta. Not Peppy, but *I* discovered sex. (Peppy already knew about it.) Kissing was not sissy stuff! Always before I had looked away or gone to buy more Jujubes, exchanging shrugs with my father while the most evil of the sisters and my mother wiped rapt tears and looked at us with hatred. But I did not look away. Papa wasn't there. Peppy was, and Peppy knew all about it.

I quote directly from a diary of the period, a gift of the Riverside Memorial Chapel where my father had professional connections: "It is the minister's duty, when the occasion requires, to recommend an undertaker who will comply with *all* [Italics theirs] the ethics of the profession. In such a case you may have full confidence in Riverside service . . .," and then: "January 1: An uninteresting day and a gloomy one at best. I saw *Gone With the Wind* yesterday and I adored it. Especially Rhett Butler. I loved it so much I bought the book. It is the film version and has pictures in it of the characters portrayed in the picture. I have already read the uncondensed version. I don't know how I shall go to school tomorrow."

I had other direct movie connections. One of my sisters had once met the man who cranked the camera in the Twentieth Century-Fox Movietonews. On another occasion, a different sister won at Bingo, and got to go right up on the stage of the Tivoli and puncture a balloon that had a card in it that said $15. "Jenny Brifstein has won $15!" the chief usher in a tuxedo cried, and awakened by the unfamiliar blue houselights, we applauded that fat-kneed simperer like a movie star.

It was three days before we even noticed that the chief usher in his tuxedo had got the name wrong. But by then a whole lot of other dissension had crept in, originated and supported by me, such as didn't the fifteen-dollar prize belong to the whole group since Papa had bought our tickets in the first place? My father, meanwhile, was turning another coup. He got a cut-rate set of dishes through another one of his connections, and they turned out to be exactly the kind the Tivoli gave away as a door prize on a Saturday night—white glass with a red trim, cups and saucers to match. Imagine opening a kitchen cupboard and finding the entire lobby display of the Tivoli inside. People recognized them. It was years before we stopped saving them for "good."

In addition to sex education and home entertainment, the movies served other purposes. Courting ritual: Six children, three of each sex, with pimples and tight shoes, standing on a windy street corner and trying to decide whether to go to the Roxy, the Paramount, or the Loew's State. (In Lowees, we ate Nessle bars.)

The ritual was uneasy and somehow demeaning, physically uncomfortable, and aroused uneasy suspicions of what it might be like to be married. Revenge: Once, having persuaded my mother to be more independent, I sent her off to see *The Snake Pit*—alone. Romance: Suspense movies were the best for this purpose and *Night Train* one of the all-time greats. I saw *Night Train* with four different boys and by the fourth time knew exactly when to cover my eyes and be too scared to look. It certainly brought people together.

War Propaganda: Self-explanatory. General Culture: This deserves a book in itself, which I imagine has already been written. But as long as we're working this close to the bone, I must ad-

(Continued on page 214)

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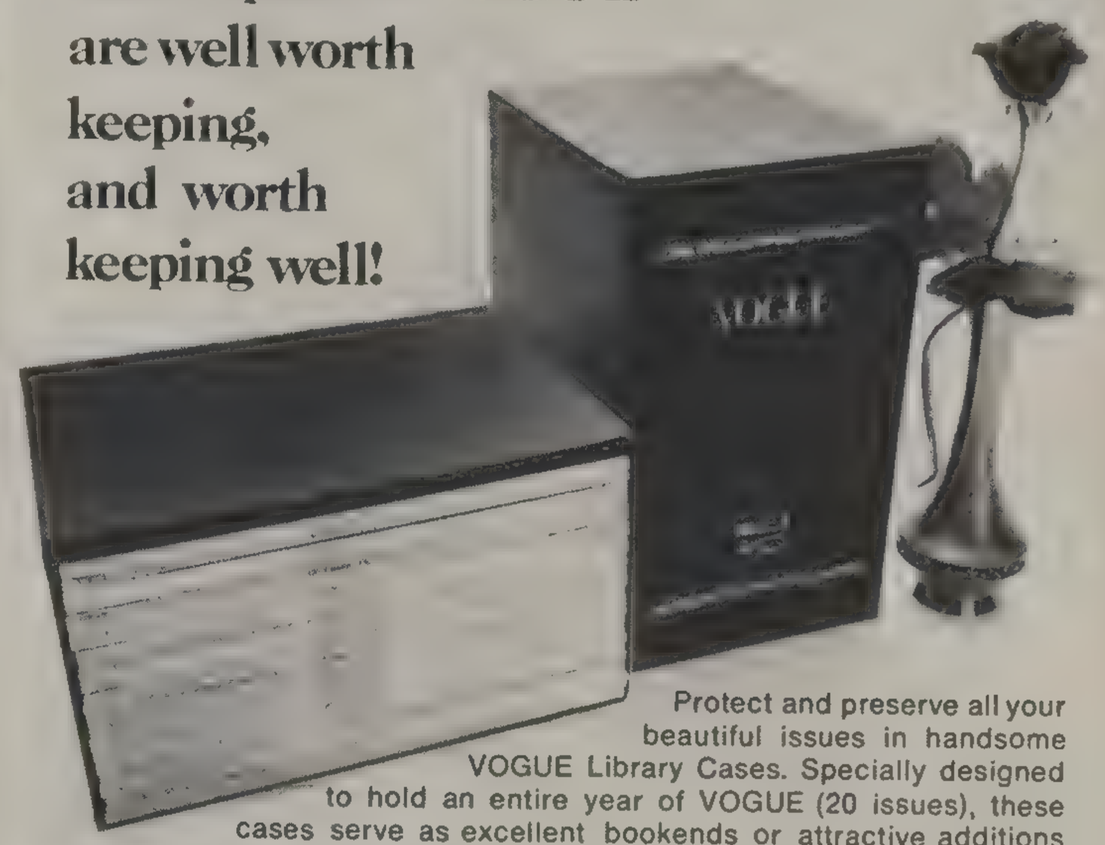
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PASTA—E BASTA

(Continued from page 209)

I AM HORRIFIED WHEN SALAD IS SERVED WITH THE PASTA. IT IS ENOUGH TO MAKE AN ITALIAN FAINT.

Salad comes on after the pasta with soft French cheeses, Camembert, Brie, Reblochon. Italian cheeses are too dry except for the pasta cheese, parmigiano, which I buy in a big chunk and grate myself. If grated ahead, it tastes like plaster. For dessert, I like the texture of hot and cold together, and often heat black cherries in cognac and pour them over vanilla ice cream.

If the guests are a little bit snob I serve French wines. . . . If the guests are not at all snob I have California wines.

Otherwise, I have the wines of my country, Valpolicella, Verdicchio, Soave, and Bardolino. A very strange thing is that the Italians who come to see me in New York love California wines.

I am so well organized that I can cook a dinner for ten in three hours. I don't do big experiments, just pasta, with a little touch of difference every time. I invite all kinds of people, all nationalities. My English friends literally cling to the pot for my green-on-green.

IT IS REALLY MIRACULOUS HOW IT BECOMES ONE THING AROUND MY RED TABLE . . . SOMETIMES WE STAY THERE TALKING UNTIL TWO IN THE MORNING.

FOR THE TOTALLY UNADVENTUROUS

Green-on-Green à la Montresor

1 onion
1 10-oz. pkg. frozen petite peas
¼ cup olive oil
1 stick butter
½ lb. ham
16 oz. spinach tagliatelle
(Buitoni spinach macaroni number 15)
½ pt. heavy cream
Salt and pepper
Parmigiano cheese

Chop onion and sauté for 10 minutes in olive oil. Season to taste with salt and pepper. Add butter and peas. Cover and simmer for 20 minutes. Add finely diced ham and continue simmering for 30 minutes.

Cook pasta in boiling salted water. Drain. Pour in the cream, whipped lightly.

Serve for 4, adding sauce and freshly grated parmigiano cheese on each plate.

Grandmother's Fettuccine

1 lb. ground sirloin
1 onion
¼ cup olive oil
1 stick butter
1 large can whole peeled tomatoes
Pinch of rosemary
Salt and pepper
Parmigiano cheese
16 oz. fettuccine (noodles)

Chop onion with rosemary. Sauté in olive oil with salt and pepper. Add butter, tomatoes, and ground sirloin. Cover and simmer for 3 hours, stirring often. The sauce will become clear and transparent.

Cook noodles in boiling salted water. Drain and put in warmed bowl. Add sauce.

Serve for 4, sprinkling grated parmigiano cheese on each plate.

FOR THE MILDLY ADVENTUROUS

Spaghetti Sperlonga (with zucchini)

½ onion
5 or 6 medium-sized zucchini
16 oz. spaghetti (Buitoni number 3)
½ cup olive oil
½ cup chopped parsley
1 clove garlic
Salt and pepper
Parmigiano cheese

Sauté onion in olive oil. Salt and pepper to taste. Add sliced zucchini with chopped parsley and garlic clove. Cook uncovered until zucchini are fried to a golden brown.

Cook spaghetti *al dente* in boiling salted water. Drain and put in warmed bowl. Add fried zucchini.

Serve for 4 with grated parmigiano cheese on each plate.

Perciatelli with Bacon

1 large can whole peeled tomatoes
½ lb. bacon
1 onion
¼ cup olive oil
1 stick butter
½ pt. heavy cream
Salt and pepper
16 oz. Buitoni's perciatelli (hollow spaghetti)

Chop onion and sauté in olive oil with salt and pepper. Add tomatoes, 1-inch strips of sliced bacon, and the stick of butter. When the sauce loses its muddy look, it is ready (45 minutes).

Break pasta into thirds and cook in boiling salted water. Drain. Softly whip the cream and pour over the pasta.

Serve for 4, adding sauce on each plate.

FOR THE TOTALLY ADVENTUROUS

Spaghetti Marina

24 large cherrystone clams
2 fresh, ripe tomatoes
1 onion
1 cup white wine
1 clove garlic
Pinch of orégano, thyme, chopped basil, and rosemary
3 bay leaves
¼ cup olive oil
1 stick butter
Salt and pepper
16 oz. (Buitoni number 3) spaghetti

Steam clams and remove meat. Dice. Chop onion and sauté in olive oil with salt and pepper. Add peeled and chopped tomatoes. Add all the herbs, chopped garlic, butter, and clams. Add the wine and simmer for 1 hour or 1 hour and 15 minutes. The sauce will be ready when it loses its muddy look and becomes clear.

Cook spaghetti in boiling salted water. Drain and add sauce. Important: Please don't add any cheese.

Fettuccine Francesca

1 pt. heavy cream
½ stick butter
3½ oz. black caviar
Pepper
16 oz. fettuccine (noodles)

Melt butter in frying pan. Add half of the slightly whipped cream, pepper. As soon as it starts to bubble, take it off the fire.

Cook noodles in boiling salted water. Drain and put them in Pyrex cooking dish. Place on very low flame. Pour whipped cream with butter over noodles.

Fold in caviar little by little along with the other half of the cream so the fish eggs will separate easily.

Serve after cooking 5 minutes. Important: Please don't use any cheese.

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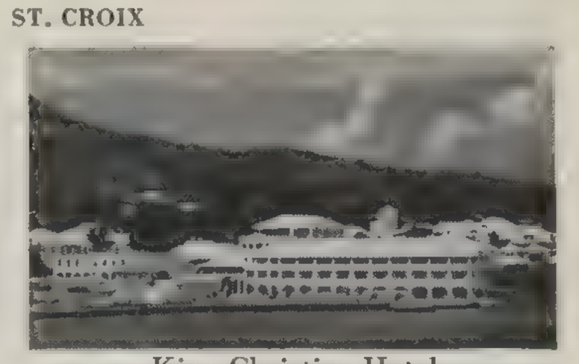
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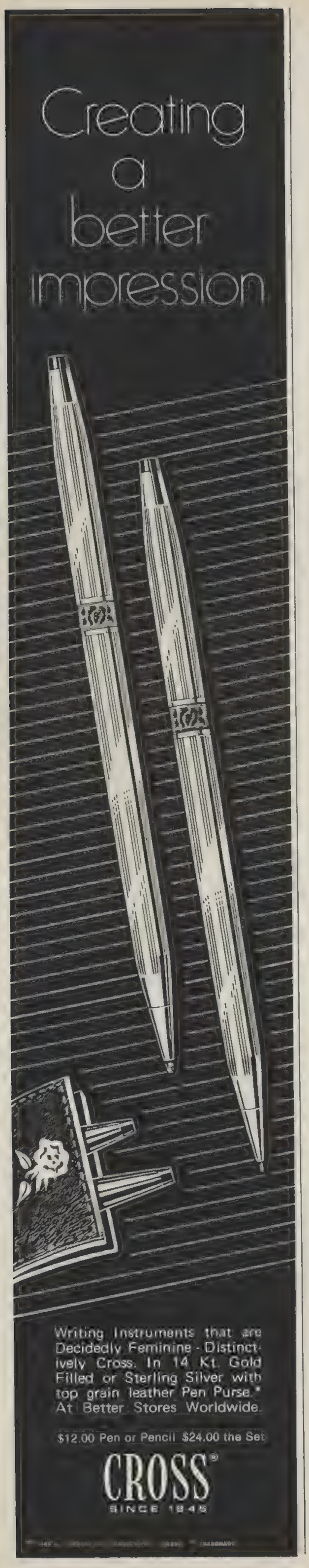
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GOING TO THE MOVIES

(Continued from page 211)

mit that I really never did learn from books except after the event. *Anna Karenina* is Greta Garbo, pure and simple—it didn't sink in on me until late last year that in the text the lady is described as plump and dark—and any trainman tapping the steaming wheels of any wagon-lit is a harbinger of suicide, mine if I'm inside.

Of Human Bondage is the story of Bette Davis and life as a Persian carpet, though I'm still a little vague on the second of these. GWTW, already described, also includes the entire Civil War. French doors, grand pianos, ladies in white dresses stopping in the middle of a phrase and being told to please go on, soda siphons, Tibet, England, career women—to this day I aspire to be Rosalind Russell as opposed to my mother—they were the great outside world I longed to reach, and it wasn't *their* fault that by the time I got there nobody was home.

I even wanted to talk like the movies, to respond interestingly and wittily to what was said to me, and in turn elicit interesting and witty rejoinders that in turn. . . . I defend this as no mere childish daydream but a longing for *conversation* as opposed to an invective over a candy bar. (I won't go into such matters as tap-dancing on the sidewalk all over the potsy squares in the hope of being mistaken for Shirley Temple because that's working *too* close to the bone.)

Art: A late development that consisted primarily of going down to see *The Blood of a Poet* at the Eighth Street Playhouse where it seemed to be playing the entire time I was in high school and having to stifle the uneasy suspicion that I had merely chanced on a high-tone Tivoli. This went hand in hand with other solitary *Catcher in the Rye* types of sensitive activities, such as wandering alone through the Egyptian wing at The Metropolitan Museum of Art or seeing silent movies in the auditorium of The Museum of Modern Art.

Communist boys also took you to see Chaplin revivals, but then it had become bad form to go to the movies with a boy at all except for Political (see other categories) reasons. It indicated a paucity of invention on his part and made clear what was only too clear already, that the two of you had nothing to talk about. You only went to the movies with blind dates and cousins from out of town.

Fortunately, life ultimately released me from this social bind. I married a movie buff, by now knowing what the word meant, and was once more allowed to sit hand in hand in dark and wordless bliss. It is an absolute statement of fact that in all the years we have been married, the only movie my husband and I, as a couple, have ever walked out in the middle of was *Teenage Millionaire*, and I think the reasons for this were economic rather than aesthetic.

A regard for the truth also forces me to admit in this connection that he, the husband, did doze off during most of *I Am Curious (Yellow)*, but he did try to shake himself awake several times, and I think aesthetics do come into the picture here or ought to have, which was the problem.

This brings us, bewilderingly, up to the present: The world of Films—where even children speak the language. The sense of having been startled out of a great sleep. Being told by the kind and learned stepson that not to be technical about the movies is to be *literary* about them. I don't doubt that he has a point: There is an awful lot of literature about being nonliterary, but it is such a curious antithesis that I know we must be looking at it from completely different angles and pray it isn't only for reasons of generation. Maybe not, because a few weeks ago at a dinner party some people of my own age were talking about a revolution in filmmaking, and I got all excited because nobody likes to talk about revolution at a dinner party more than I do.

Only, the harbingers of this particular revolution turned out to be *Easy Rider* and *Midnight Cowboy*, which are after all pretty weak and self-indulgent films/movies by any standards: visual, spiritual, literary, filmic, et cetera—except for some scenes here and there and an occasional performance. It struck me that we had all got used to seeing movies as if they were so many magazines to be flipped through, savouring a bit here, skipping there, which is to take them both too seriously and not seriously enough.

So then, why does the very idea of going to the movies still suggest imminent bliss, a feeling that this movie this time will be the delicious definitive experience? Because it's true. There isn't anything like a movie to take you out of yourself, to absorb you right down to your teeth. To prove it, I guess I'll have to part with one last reluctant piece of autobiographical data: I happen to have a terrific hang-up about Yom Kippur—not whether or not to fast but what else to do while I'm not eating. Over the years I've tried everything—walks, sitting still, reading, sleeping, talking, shutting up, even going to the synagogue. No dice. I end the day spiritually unrefreshed and with a sick headache, hating organized religion, sentimental piety, parents, the Upper West Side, the State of Israel, my immediate family.

This year, in the midst of the usual September *kapparah*, my eyes lit on an announcement of press screenings for the New York Film Festival. After a little soul searching, which may be the wrong term here, I took my daughter, who follows me on religious matters, and went. We saw *La Ronde* in the morning, rested sweetly in the sun outside Lincoln Center at lunch time, came back in and saw *Ma Nuit Chez Maud*. At sundown we went home. And neither one of us had been hungry all day.

NOTE: *In an article on Clyfford Still, the painter, by Katharine Kuh in the February 1 issue, Miss Kuh wrote that Still has "1,500 to 2,000 paintings." The word "works" should have been used instead of "paintings."*

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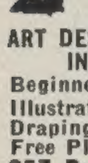


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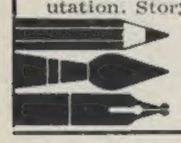
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A FACTORY FOR LIVING IN

(Continued from page 206)

cians who are her friends.

For the past several years, she has been studying comparative religions at Columbia University. "I'm absolutely atheistic," she said. "But I don't see how one can refuse and refute if one doesn't know anything about it. I originally wanted to make films—and still do—but I felt it wouldn't be fair to my daughter. Life could be very unsettling with me working out my ideas and travelling all the time.

"Anyway, I have so often in my life moved and disliked it that I find it very pleasant to stay in one place. I love living in New York," she said. "I think it has a wonderful and unequalled freedom—enormous freedom of choice and sophistication in ideas."

Christophe de Menil Thurman believes strongly in living the everyday life of the city and in using available things; she especially deplores the idea of having "custom-built" things around her, of making a merit out of exclusivity. "I'm interested in the common unit," she said, but what she makes out of the common availabilities makes other people covet them.

Unable to find a table big enough for her needs, she nailed a big collapsible table into permanence, covered it all with shiny black, flower-sprigged vinyl, and the result makes everyone ask her where she found it. ("By the yard in Bloomingdale's," she said.) She paints floors bright orange instead of using carpet, and the result changes whole rooms radically.

"I adore experimenting with spatial considerations," she said, "and have learned a great deal from artists." One of the artists whose ideas she most respects, who often suddenly influences a thought that she has begun to formulate, is Enrique Castro-Cid, a Chilean painter and sculptor whose work pushes at conventional barriers. His sound boxes, for example, which respond to the pressures when a whole hand touches it, disturb many people and they react almost as though their privacy has been invaded. Christophe Thurman's house illustrates many of his ideas without her specifically intending this as such.

Castro-Cid said, "One must be open to accidents," and, "I would like to eliminate the invariant." Everywhere in the house there are strange and successful juxtapositions that result in double takes. A ten-foot-long table in Mrs. Thurman's bedroom gradually becomes covered in papers and books until the table becomes an *objet trouvé.*

Taya's toys tumbling out of a flower-covered closet take on a faintly Dada-esque look. A pair of dignified wooden figures like two of the Magi, propped between shiny cushions on the floor look, reclining, like amiably drunken pashas.

There is nothing neutral about this woman of broad mind and large heart, and Christophe Thurman's house reflects her passion. Paintings and sculpture are an integral part of the environment to be enjoyed and relished, and the special and dazzling climate she has thus created is the one she grew up in.

"I remember when we were small," she said, "my mother used to keep extraordinary treasures and finds from diggings in Mesopotamia and Turkey in shoe boxes all over the house. And sometimes she would pull one out and tell us about it. The influence of the art all around us was, of course, very great.

"But it became a negative influence on me for years—while I was adolescent and rebellious. Then I disapproved terribly of what I thought was the total lack of Houstonian conventionality. I remember seeing a big Max Ernst painting when I was about fifteen and thinking what a shocking waste of energy it was. I thought Soutine and Rouault quite horrible and for a whole year boycotted the living room.

"Oh, I was scandalized easily, and by a lot of things, then. But as I grew up, I started getting closer to the paintings and learning more." Since then, she has never stopped.

SATYRICON

(Continued from page 207)

tiquity was nature at its last stage of decadence. It seems to me your monsters represent nature's physical aberration rather than some kind of *moral* disintegration.

Antiquity, for you, is nature, once pure and young, now corrupted. Hence the dark interiors, the murky cellars of your film, all suggesting an inferno. An all-physical inferno with no purgatory or paradise, like that of some painters of the Middle Ages. The hell of a sinning yet innocent nature expressing itself both in Giton's beauty and in the monsters' ugliness. To this we have to add something more modern: psychology, both the Freudian and the Jungian schools. Freud's "libido" and Jung's "cultural archetypes" are expressed in dreams. Now, by treating antiquity as a dream—dreamt by you—you have reversed the dream process. You have transferred to the ancient world your preoccupations, your sensibility, your modern man's fantasies but with the cultural awareness of your knowledge of the psychology of the subconscious.

Fellini: Your analysis of my attitude toward antiquity is quite subtle and sharp, but . . . allow me . . . it perplexes me a little. The truth is I started out by wanting to look at pagan Rome with eyes unclouded by myths and by two thousand years of ideologies. To hear you compare me to an early Christian gives me a funny feeling.

Moravia: Mine was just a comparison. Most probably your film is what it is exactly because you chose to look at pagan Rome with eyes unclouded by myths and by two thousand years of ideologies. No cultural screen. But culture has roots in the subconscious. No artistic action can avoid being also a cultural action, either on a conscious or an unconscious level. You have chosen the latter.

Fellini: Perhaps. In any case, I am convinced that the screen created by mystery is the only one that can insure me against the danger of a dialectical relationship with a reality so absolutely distant and unknown.

TRANSLATED BY SIMONA MORINI

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